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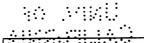
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VOLUME VII-1924



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LA ESPAÑOLADA Y ESPAÑA

(Conferencia dada el 11 de Marzo de 1922 ante el Capítulo chicaguense de la American Association of Teachers of Spanish, en el Ida Noyes Hall de la Universidad de Chicago.)

Existe una ignorancia crasa en el extranjero con respecto a los valores positivos de mi patria. Parece que los grandes progresos llevados a cabo durante el siglo XIX en los medios de comunicación internacional, no han afectado a España. España es una nación de tercer orden en la política mundial, y es un axioma que los cañones son los más eficaces agentes anunciadores de los productos tanto comerciales como intelectuales. Esta es la principal razón de nuestro aislamiento. Fuéramos nosotros una potencia militar como el Japón, y la gente se tomaría la molestia de conocernos. Da pena oir algunos comentarios hechos por profesores de universidades, por gentes cultas, por gentes que "saben leer y escribir." Para muchos ignorantes de levita, España es todavía un país de manolas y de toreros, de gitanos sucios, de bandoleros, de mendigos y de curas inquisitoriales. Esta noción de "la España de pandereta" ha sido fomentada por la popular ópera Carmen y sus innumerables imitaciones escénicas, entre las que merece especial mención la versión francesa de cabaret: la ya famosa espagnola con la navaca en la liga; por los libros de viaje escritos tras una rápida visita a nuestro país confiando en el tan desacreditado sistema del cuadernito de notas, que recoge el incidente y no la substancia; por algunos textos para la enseñanza del idioma que pretenden dar la noción de lo pintoresco, de lo que es postizo y superficial; y por último, en virtud de la presión de ciertas ideas estereotipadas que han clasificado a España como un pueblo indolente, atrasado, pasional, cruel y fanático.

Yo pudiera contaros centenares de anécdotas tomadas de mi experiencia personal en este país que demostrarían plenamente mi

Hispania

aserto. En algunos de vuestros libros de viajes sobre España se afirman cosas tan estúpidas como éstas: que los españoles son tan aficionados a fumar que cuando bailan en una velada ponen el cigarrillo en el quicio de una ventana y, a cada vuelta, se deshacen de la pareja, dan una chupada a la paciente colilla, y continúan su tarea terpsicorea; que es una costumbre *chic* entre las señoras de la aristocracia madrileña el escupir por las ventanillas de los coches en el Paseo de la Castellana; y otras tonterías de este jaez.

Nunca se me olvidará una tarde del verano de 1916 en la Universidad de Michigan, cuando, mientras esperábamos la llegada de un conferenciante, nada menos que un Director de una gran Escuela Superior, (lo que supe más tarde), me hizo "victima" de la siguiente pregunta:

d

Ÿ.

— ¿Tienen ustedes pianos en España?

Yo iba a tomar la cosa muy en serio y me disponía a darle una pequeña conferencia acerca de la historia del piano en España, yo le iba a decir que allá en los años de 1550 Juan Bermudo en su *Arte Tripharia* se entretuvo en describirnos los clavicordios, monocordios y manicordios, yo iba a mencionar los nombres de Antonio de Cabezón, autor de la primera composición musical para instrumento de tecla, de Antonio de Santa María, el ideador del sistema de digitación más avanzado que se conocía por Europa en el siglo XVI, yo estúve tentado de lucirme un poco haciendo alarde de materia histórica—la Historia es una de mis grandes pasiones—; pero cambié de opinión y eché la cosa a broma.

- Sí le respondi ya tenemos pianos en España, pero es una cosa muy reciente. Creo, si la memoria no me falla, que una de las atracciones más grandes con motivo de la visita a España del Presidente de la República Francesa, Monsieur Loubet, hace una decena de años, fué un concierto de piano que se dió en el Teatro Real. Los periódicos dedicaron sus buenas columnas al acontecimiento artístico. Todo Madrid hizo comentarios muy entusiastas acerca de los maravillosos sonidos del nuevo instrumento. Sabe usted, hasta entonces nosotros sólo habíamos tocado la guitarra.
 - Is that so? comentó mi interlocutor muy gravemente.

Muchos me han preguntado si yo traigo guitarra, si yo tengo castañuelas. Yo excuso la no posesión de estos atributos nacionales por la falta de espacio en el equipaje de un hombre como yo, que tan a menudo cambia de residencia. Otros han deseado saber si



teniamos moving-pictures en España. Yo les respondo que ese arte es demasiado rápido para un país tan perezoso como España; que nuestra imaginación, aunque tiene fama de ser bastante ágil, no podría seguir las sutilezas y complicaciones de una cinta cinematográfica. Hasta ha habido quien me pregunte si los españoles vestiamos a la europea. Al tal he respondido muy seriamente que la primera vez que yo me puse pantalones largos fué en Nueva York; que yo desembarqué en América embutido en unos pantaloncitos con adornos de alamares, una chaquetita corta muy cuca, una capa andaluza y un sombrero de queso; que a mí me chocaba mucho durante la travesía el ver cómo los otros pasajeros se reian de mi indumentaria, siendo, como era, tan bonita.

- I would like to see it me dijo este "bárbaro."
- Lo siento mucho respondí. Se la tuve que dar a un amigo americano, estudiante en la Universidad de Columbia, que quería representar el papel de caballero español en una comedia. *It was the real thing*, sabe usted. Hizo un *hit*.
 - He must have.

Algunos americanos tienen una noción demasiado "modesta" de los ferrocarriles españoles. Uno me dijo que él estaba seguro, (lo había leído no sé dónde), que los trenes españoles desarrollaban la estupenda velocidad de cuatro millas por hora. Yo iba a contradecirle, pero me acordé de mi ascendencia andaluza y determiné llevarle la corriente. ¿Para qué destruir ilusiones? El conocimiento es dolor y es renuncia.

— Si señor, lleva usted razón, — le dije alargando la cara para dar más autoridad a mis palabras — , sólo que todo tiene una explicación. Nuestros trenes son muy lentos porque el español no tiene interés en "llegar," sino en "ir." A mí me disgustaría mucho el que se aumentase la rapidez de los trenes españoles. Usted no puede imaginarse lo saludable y cómodo que es, ya que los coches de nuestros trenes ordinarios carecen de comunicación interior, el viajar dando paseítos por los estribos bajo la caricia de un vientecillo fresco, el visitar a los amigos que van en los otros compartimientos, el sentarse de cuando en cuando sobre el marchapié e ingerir un buen almuerzo dejando las migajas y los huesecillos a un can extraviado que compite en velocidad con el tren y nos mira con ojos zalameros; esto sin contar las delicias de pararse tres cuartos de hora en una estación provinciana y disponer de tiempo para hacer uno de

esos noviazgos "ferrocarrileros" que tienen el sabor de lo repentino, de lo imprevisto, de lo misterioso.

La geografía española también anda de capa caída. No voy a contaros los muchos casos de absoluta ignorancia que a menudo se presentan en las aulas universitarias, tan extremos, que en determinada ocasión ni siquiera uno de mis estudiantes pudo decirme a ciencia cierta dónde se encontraba la Isla de Puerto Rico, ni cuál era su estado político con relación a la metrópoli americana. Sí quiero informaros que en la primera plana de vuestro mejor periódico diario. el New York Times, se imprimió un artículo anunciando la llegada de nuestro acorazado Alfonso XIII al puerto de Nueva York, y que en este artículo se decía que el tal barco había salido de Madrid. — the dear, old Madrid de vuestras canciones —, en no sé qué día de no recuerdo qué mes. Todos vosotros sabéis que Madrid no tiene más rio "navegable" que el tan "acreditado" Manzanares. Este rio pudiéramos usarlo para barcos de guerra, pero el muy perezoso ha rehusado definitivamente llegar a la mar. Le da miedo mojarse. Uno de los verdaderos enigmas para el viandante que se aventure por los aledaños cortesanos, es averiguar dónde se lava la ropa que se ve colgada al sol en hileras laberínticas cerca de una depresión del terreno muy semejante a la cuenca de un río. Muchos creen que es por arte de magia. Otros afirman que ese río sale sólo unas cuantas horas al día y después se retira a descansar. Cuando yo leí ese suelto, verdaderamente "piramidal," vo que soy como buen lector de Judge, irrepressible, joyous, irresponsible, me apresuré a enviarlo al editor de este semanario humorístico con destino a la sección Bad Breaks, y la indicación de que sería de mucho efecto para fomentar las relaciones de España con el Far West, el que el Alfonso XIII saliera en su viaje de regreso desde el puerto de Salt Lake City. El editor no publicó el artículo. Verdaderamente no tenía importancia. Tal vez no se quiso molestar en checking up la noticia del Times y mi jocoso comentario. Sería necesario mirar el mapa de España y el mapa del Estado de Utah para evitar tirarse una plancha con los lectores. ¡No hay derecho a pedir trabajo tan arduo a un editor siempre acosado por otros menesteres de más monta!

De literatura, no hablemos. Para muchos americanos, no existen más que los siguientes productos del ingenio español: un libro muy bueno, buenísimo, — todo el mundo lo dice — , *Don Quixote*, que habla de un caballero un poco loco que cabalgó por tierras de Castilla

montado en un flaco jamelgo y discurseando a lo largo del camino con un hombre grasiento y pausado; otro libro, todavía mejor, — de esto están seguros porque lo han leído —, llamado *The Four Horsemen of the Apocalypse*, donde se describe la guerra, libro que ha dado motivo a la presentación de una película "apocalíptica," en la que Rodolph Valentino tiene ocasión de mostrar unos mayestáticos pasos de tango argentino, una magnifica dentadura y unos blanquísimos globos oculares que son el deleite de las muchachitas americanas.

En música contamos con la célebre canción de La Paloma y la no menos célebre de La Golondrina, obligadas melodías en todos aquellos actos públicos y privados donde se quiera dar la verdadera nota española. ¡Eh!; no hay que olvidar unos oportunos golpecitos de castañuela y pandereta bien administrados por "el señor del bombo," que como ustedes saben muy bien, es una de las instituciones más sólidas en las orquestas populares americanas. El futuro de nuestra música depende de estos importantisimos seres. Hay hasta quien puede tatarear la canción del Togcador de Bizet, y también se encuentran algunos aventajados aprendices de violín que se atreven a interpretar el Zapateado de Sarasate. Unos pocos asiduos del Orpheum Circuit han oido a la Bordoni cantar la canción El Relicario, esa convencional creación dramática de la gran Raquel Meyer.

El baile español es popularísimo en América, tan popular, que desde que en el otoño de 1917 se representó en Nueva York con éxito clamoroso The Land of Joy del infortunado Quinito Valverde. no hay artista de variedades, que se precie de serlo, que no incluya en su repertorio algo español: una música un poco wild, combinando graciosamente los acordes del jazz con las syncopations del baile flamenco. Estas bien intencionadas criaturas tratan de imitar a aquellas genuinas andaluzas que pasaron por Nueva York como un soplo de la España de pandereta, y miran al público con ojos de través, y quiebran la cintura en contorsiones llenas de una sugestión "extremadamente perversa," y echan atrás la cabecita rubia agobiada bajo el peso de una peineta gigantesca, como si dijeran: "¡Aqui me las den todas!". En los coros de muchas zarzuelas y revistas americanas también ha aparecido esta franca nota española. La acción generalmente se desarrolla en Río de Janeiro. Las bonitas ponies deben vestir un traje rojo y negro con una falda mínima hecha de madroños o flecos de mantón de manila, que al igual de los juncos

"taparrabescos" de las danzarinas de Hawai, acarician suavemente las rodillas. Entre fleco y fleco, nada. Una flor roja en la boca, y otra en la nuca, son de mucho efecto. El sombrero, si hay sombrero, debe ser de alas anchas y redondas adornadas de borlas y caireles y rematado en una especie de pilón de azúcar. Así ataviadas, con un gran abanico que golpea bruscamente el pecho, mucho colorete en las mejillas, labios sangrientos "como una puñalada," unas ojeras grandes bajo el sombrajo de las pestañas artificiales, unos cuantos lunares de papel bien distribuidos en la topografía anatómica, y una recomendable movilidad de hombros, ya están dispuestas a darnos la sensación exótica, la sensación inolvidable. Para trasladarse a España, no hace falta más que pedir al camarero un tazón de "chile con carne" y tener un poquito de imaginación.

También hemos "salido" en las películas bastante "corregidos y aumentados" por los genios de Hollywood. Tan vario e interesante aspecto de la españolada necesita comentario aparte, que otro día escribiremos. — un día en que estemos de buen humor.

En esta reseña jovial he omitido a sabiendas aquellas manifestaciones altamente halagüeñas de simpatía y de comprensión de que España ha sido objeto en Norte América durante los últimos años. Quédese el tributo que merecen para otra ocasión. Es mejor dejar la paja separada del grano.

¿Y cómo es la verdadera España? La España verdadera es una raza fuerte, un poquitín enervada por siglos de desgobierno, un poquitín narcotizada por ciertas ideas viejas que aun tienen arraigo en las masas ineducadas, pero plena de esperanza en el día futuro. Lo que España ha menester no es cambiar a los españoles, sino hacer a los españoles que se encuentren a sí mismos. El material está alli, late en el pecho de cada individuo; sólo falta la idea clara de la realidad presente; sólo falta menos burocracia y más sentido económico de la vida; sólo falta barrer la horda de políticos que se pegan como gusanillos a la costra muerta del presupuesto. Sólo falta educar a las gentes, hacerlas ver que el problema capital es cultivar nuestros campos y remozar nuestro viejo solar. España no es este espectáculo de pandereta que se esfuerzan en pintarnos los que nos ven desde fuera o los que no quieren vernos desde dentro. En España ya se notan sintomas de inquietud cívica aun en las masas semisalvajes que se tuestan los sesos bajo el sol andaluz. España en estos primeros



años del siglo XX es como un cuerpo robusto que hubiese estado durmiendo largos años y de pronto se desperezase en un movimiento de afirmación y de expansión muscular. Este desperezo es evidente en todas las ramificaciones de la actividad nacional, en la industria, en el comercio, en la educación, en las ciencias, en el periodísmo.

Circunscribiéndome en esta breve charla a los aspectos puramente literarios y artísticos por ser los que más se relacionan con la profesión de mis oyentes, bastará tender la mirada desde aquella fecha significativa de 1898, y mostraros algunos valores positivos. *Son ese puñado de hombres que acuciados por el dolor mental de la herida y por el sentimiento del deber, miraron en derredor y trataron de descubrir a España. Que su obra fué al principio negativa, crítica, destructora, nihilista, ¿quién lo duda? ¿Es que había mucho que respetar? Hacía falta primero desbrozar el terreno. Era menester abrirse camino tronchando a un lado y a otro las plantas silvestres que crecían "sin cultivo." Era menester andar. De cuando en cuando salia una alimaña. Las fieras grandes de la selva rugían un poquito, no mucho: eran fieras de guardarropía.

Surgió un Ganivet, torturado en su destierro voluntario con el fantasma de una España agonizante que necesitaba curas radicales, y nos dió su ideario, un ideario que no era nuevo, pero que sonaba bien en los oídos de la juventud española: una compilación de premisas que andaban perdidas por el ámbito nacional esperando el cerebro firme que las juntara. Ganivet fué el tenedor de libros de la nueva generación. Desde su retiro de Graus Joaquín Costa hendía con su voz profética la atmósfera corrompida de nuestro sistema legal y político, una voz cristiana que pedía "despensa," justicia y escuelas. En las laderas del Guadarrama, un hombre bueno, Giner de los Ríos, hablaba a sus discípulos como Cristo hablaba a los apóstoles, y les decía que la fuerza estaba en el trabajo, que la claridad venía de adentro donde había que buscarla con ahinco.

Vino Unamuno, el hombre de las eternas paradojas, el de la observación penetrante de lo que es, y de lo que no es, y de lo que puede ser, con su alma siempre receptiva de la nueva idea, hormigueando curioso por los rincones nacionales, tratando de descubrir el punto flaco para hincar allí el jalón de su crítica. Azorín, a quien le dan una herencia de lugares comunes y de ideas hechas y de cosas



^{*}La mención de nombres, ni pretende ser completa, ni está dispuesta en orden de importancia. Son impresiones escritas al correr de la pluma.

huecas que suenan bien, y que se dedica a la tarea humilde de penetrar en esas oquedades de nuestra historia interna. — la verdadera historia. la historia de los hombres —, para ver si hav luz o hay sombra; que va como un peregrino con su pequeña filosofía interpretativa de hombre moderno por las callejuelas de nuestra literatura clásica y se detiene aquí en esta colina y la agranda a nuestros ojos, y pasa por alto las enhiestas cimas que no hablan nada a nuestra sensibilidad; que pasea callado y circunspecto por esas ciudades estáticas de Castilla y habla con don Pedro, y don Pablo, y don Juan, y don José, y nos dice lo que hacen y lo que piensan, que es lo que hace y lo que piensa España: el buscador del átomo para reconstruir el cuerpo nacional; el primer sociólogo que tenemos en España aunque no haya escrito tratados de sociología. Baroja, complemento de Azorín, que busca ávido por los medios sociales el rasgo heróico, el gesto altanero y rebelde, la originalidad de nuestra raza; que quiere demostrarnos que ese espíritu aventurero e individualista no ha muerto, sino que está enterrado entre las ruinas de una fábrica política y social que se hunde; el literato semisalvaje que dice muchas cosas que no cree para ver si alguien protesta, para ver si sale algún hombre que tenga siquiera la "originalidad" de romperle el bastón en las costillas; ese espíritu de 1830 que sueña y busca la nueva sensación, para después reirse del ensueño y de la sensación, como si tuviera remordimiento de ser tan romántico.

Vino Valle Inclán, hosco y altanero, trabajando el lenguaje con la pasión estética de un Flaubert; enseñándonos lo nuevas que son las cosas cuando se dicen bien. Manuel Bueno, el capitán del 98, en la vanguardia del movimiento, sembrando los diarios y revistas de crónicas y críticas escritas en una prosa tersa y directa, plenas de sentido común y de verdad histórica; proclamando el fracaso de Echegaray y poniendo en alto a Galdós, el artista humano, comprensivo y sincero. Ramiro de Maeztu, el periodista estudioso y vidente que recorría Europa con un puñado de revistas bajo el brazo, en acecho de algo nuevo que contarnos. Eduardo Gómez de Baquero, hombre de sano juicio y de sólida cultura, dándonos unas críticas que no por ser demasiado tolerantes dejan de ser agudas. Blasco Ibáñez, el de las primeras novelas, un poco hinchado y un poco liviano, pero trayéndonos una ola desatada de concreciones imaginativas y de sabor regional. Gabriel Alomar, una individualidad fuerte brotada al calor de las osadías cívicas y de las afirmaciones rotundas

de la tierra catalana. Ortega y Gasset, que lee y medita, con su frente surcada por las arrugas del dolor de pensar, manejando la pluma con las bizarrias de un meridional y las ideas con la sutil penetración de un hombre del norte: un hombre serio que con su labor quiere enseñar a los otros un poco de decoro intelectual. Eugenio d'Ors, el escritor para los menos, poniendo una glosa filosófica al margen de las cosas y de los espíritus. Ramón Pérez de Ayala, con el agresivismo propio de un hombre bien saturado de libros en un país donde pocos leen. Luis Araquistain y Ramón Gómez de la Serna, artistas del periodismo, el uno con su comentario ponderado, y el otro con ese género alado de "greguerías," que es lo más original que España ha producido en los últimos años. Julio Camba, el principe de nuestros humoristas, arrastrando bajo todos los cielos su filosofía imperturbable de gallego injertado en madrileño, su filosofía de "café con media tostada."

Vino Benavente, malabarista de las ideas que, como un cardenal del Renacimiento, se mueve en planos intelectuales de exquisiteces y medias tintas, iconoclasta convencido, perdida la fe en las cosas. buscando con sus manos enguantadas los monigotes de la tragicomedia de la vida para presentárnoslos en sus problemas y en sus cuitas, para ver hasta qué punto esto que llamamos sociedad nos alza o nos aniquila. Guimerá, con sus dramas viriles que traían a la escena española el hálito fresco de las pasiones rústicas. Los Quintero, que quieren hacernos más dulce la vida y conservar ese venero inagotable de la gracia y de la sonrisa, del "vivir por el vivir," que después de todo es un arte bastante serio. Martínez Sierra, hombre de voluntad constructiva en sus empresas artístico-comerciales, agitándose en ese campo rosado de las pequeñas verdades universales con la delicadeza de un corazón femenino. Eduardo Marquina, todavía un poco apegado a los retoricismos pretéritos, pero buscando seriamente a través de la historia el motivo poético y la patria inmarcesible. Linares Rivas, Felipe Sassone, Arniches. Y el gran Galdós

Vino Juan Ramón Jiménez, — en la estela de Rubén Darío — , con sus ojos entornados y su cara evangélica, aprisionando en sus poesías el momento fugitivo, la pequeña vibración que se nos hunde en el alma; con sus cantos bucólicos que tienen el frescor de las auras matinales y de la tierra mojada; con sus bellas líneas de donde surge una Andalucía triste, sentimental y elegiaca bajo un sol que hiere la retina y es como la lámpara votiva del dolor inmenso de la irrealización. Antonio Machado, el poeta filósofo que expone con sobriedad



y jugoso entendimiento la Castilla sórdida, la de los campos que no han sido sembrados, la Castilla surcada de sentimientos atávicos y de aspiraciones inconexas. Manuel Machado, el Murillo de nuestra poesía, el de las coplas jacarandosas que tienen el sabor acre de la manzanilla y las notas del bordón de la guitarra en una noche estrellada y nostálgica donde la voluntad se ha muerto; el de los sonetos bonitos por los que pasea un español cansado de batallar y lleno del fatalismo de una raza que hace las cosas con prodigalidad inconsciente. Villaespesa, el cincelador de sonetos. Díez de Canedo, exquisito y pulcro. Enrique de Mesa. Goy de Silva. José Moreno Villa.

Vino Ignacio Zuloaga, el pintor sobrio y veraz que graba en las caras de esos triperillos de ojos quiméricos, en esos cardenales pomposos vestidos de bordados de oro sobre el fondo de una ciudad gris por donde pululan seres grises como hormigas, la tragedia nacional, la tragedia del contraste, de la falta de sano equilibrio. Sorolla, que atrapa la luz y el agua con sus pinceles impregnados de las gracias de las perspectivas y de las transparencias del aire, y con él toda una escuela de pintores valencianos, Pinazo, Mongrell, cuvas telas están concebidas en la libertad de los cielos abiertos. Romero de Torres, el cálido cordobés, discípulo directo de Velázquez, obsesionado con el eterno dilema del amor divino y del amor humano, dándonos esos rostros expresivos y zahoríes y esos tonos suaves de carne morena de Andalucía. Maeztu, borracho del color de nuestros campos, de la redondez de nuestros frutos, de la belleza decorativa de nuestra raza. Salaverría, el de los santos esqueléticos y las procesiones lúgubres a través de la tierra parda. Hermoso, que ve como nadie la salud física y el contento de los campesinos. Regoyos y los Zubiaurre con su interpretación pujante y original de la tierra vasca. Rusiñol, el artista múltiple, con su literatura sentimental y pictórica, y sobre todo con sus jardines de ensueño donde hay una fiesta de verdes tonalidades y de "geometría poética." Miguel Villadrich retratando con un pincel recio las almas angulares de esos campesinos inescrutables. Ramón Casas, el retratista acabado. Gabriel Morcillo, sepultado en su buhardilla granadina donde vo le vi el año pasado, tratando de descubrir el drama en las caras traviesas de los gitanillos con su paleta húmeda de fecundidad como la vega del Genil: ese artista pagano que pinta por pintar y se contenta con la caricia del sol que entra por el ventanucho de su estudio y las promesas que lee en los ojos de una novia bonita. Anglada, López Mezquita, Benedito, Domingo, Plá, Rodríguez Acosta, Beltrán, Meifrén, Lafita, y tantos otros. Los dibujantes y caricaturistas geniales, Bagaria, Marín, Rivas, Penagos, Bartolozzi.

Vino el malogrado Julio Antonio, el escultor genial, el gran Julio Antonio, muerto cuando ya había vivido el arte a través de las edades y los sedimentos de su personalidad se iban aquietando: ese reconstructor plástico de un pueblo, que esculpia poemas vigorosos en las faces de los mineros y de las campesinas, ese artista enorme, con la harmonía total de un griego, lleno de decoro artístico y de humanismo moderno: ese Julio Antonio que es como el compendio de todas nuestras posibilidades en el mundo del arte. Mateo Inurria, también poseído del ritmo pleno, con su torso de mujer que es la Maja Desnuda en mármol, y sus figuras hieráticas que son las matemáticas puras del arte. Benlliure, que sabe esculpir la linea fugitiva del movimiento. Querol, Marinas, Clará, Blay, Marin, Llimona.

Vinieron los músicos, Albéniz, Pedrell, Bretón, Granados, Falla, Vives, Quinito Valverde, Conrado del Campo, Uzandizaga, Guridi, que remozaron la música nacional.

Y vinieron muchos más, una legión interminable de artistas individuales, que sin parecerse los unos a los otros, están animados de un ideal común: demostrar que si el reinado de la Espada ya pasó para España aun nos quedan fuerzas para conquistar el reinado de la Belleza.

Esta es la España verdadera, la de los que trabajan, la de los que sufren, la de los que crean.

IOAQUÍN ORTEGA

UNIVERSITY OF WISCONSIN

LATIN AND THE MODERN LANGUAGES

Our schools are not getting their money's worth from foreign language departments. This does not mean we should build a Chinese wall of ignorance around ourselves by teaching only English. We want the comparison and consequent mental development, the breadth of sympathy and consequent moral development, the increased commerce and consequent material development foreign language can give. We want them; we are spending sufficient money to get them; but we are not getting them.

In order to bring reasonable returns on the investment a foreign language must be continued until the student can read it easily; that is, until he can read it for pleasure or profit, independently of the artificial atmosphere of class and grades. Only a small percentage of foreign language work reaches this point. Most of it is wasted. Much money is wasted and much energy. Also, our children's lives are saddened, rather than gladdened, by this fruitless effort. Most children who graduate from high school have spent a great deal of time on foreign language, but are not strong enough in any one language to derive pleasure or profit from it.

Why? Lack of decision and direction. The superintendents, who are paid to study the problems parents have not time to study, and to decide and direct, are so timid about deciding, so anxious to leave freedom of choice to all parents, that they cause them to spend their money without getting results. Superintendents should not permit students to begin several languages without bringing any one to the profit-bearing stage, and they should not permit them to begin any unless they are likely to continue it to that stage.

THE TWENTY POINTS OF THE LATIN TEACHERS

Since advocates of Latin have been unanimous on the subject for years, since the "aims" in 1917 (The Classical Journal, April 1917) and the "objectives" in 1923 (The American Classical League, Classical Investigation, A Questionnaire) are almost the same, we may weigh the value of Latin, or, at least, of what they recommend it for, taking their "objectives" one at a time:

(1) "Progressive development of power to read Latin."

This power consists of vocabulary and syntax, two things so difficult they should be tackled one at a time. That is, the vocabulary



should be acquired through a modern Romance language before attempting the syntax.

(2) "Ability to read Latin after the study of the language in school or college has ceased."

By the direct study of Latin this requires six to eight years. It could be done more economically by the separation of the process into vocabulary acquired through a modern Romance language during three years and concentration on syntax after having already conquered the vocabulary.

(3) "Increased ability to understand Latin words, phrases, and abbreviations found in books and current publications, and increased ability to understand Latin quotations, proverbs, and mottoes occurring in English literature."

Latin students, just like those who do not study Latin, learn all that from the English dictionary, because the need of it comes when those who study Latin are not yet far enough advanced to dispense with the English dictionary.

(4) "Increased ability to understand the exact meaning of English words derived directly or indirectly from Latin, and increased accuracy in their use."

Most of them are "indirectly" derived from Latin (through modern Romance languages) and whether they come directly or indirectly from the Latin the roots are as well learned through the modern Romance languages, whose words are Latin and only their inflection for syntax not Latin. In fact, more Latin words are learned in modern Romance languages than in Latin itself, because Latin gives only literary Latin, while the modern Romance languages give the literary and the vulgar Latin.

(5) "Increased ability to read English with correct understanding."

Aside from the vocabulary, where the modern Romance languages have the advantage over Latin, there is no difference between Latin and any other language in this respect. Any foreign language study brings comparisons, closer scrutiny, and practice in English.

(6) "Increased ability to speak and write correct and effective English, through training in adequate translation."

Latin has this in common with any other foreign language, but Latin has a less pleasing influence on English than modern Romance languages, because the long, involved, Latin type of sentence has gone out of fashion in English.



(7) "Increased ability to spell English words of Latin deriva-

Latin has this in common with Spanish, Portuguese, and Italian, which have kept the conjugations of ancient literary Latin.

(8) "Increased knowledge of the principles of English grammar, and increased ability to speak and write English correctly."

This, too, Latin has in common with all other foreign languages, but at how much greater expense of time and effort! To arrive at this through Latin one has to learn a grammar many times more difficult than the English, while the clarifying of English grammar by comparison with that of a modern Romance language is just as effective and less wearing.

(9) "An elementary knowledge of the general principles of language structure as exhibited in the Indo-European languages."

Latin gives this, too, but no better than any of her daughters,

the modern Romance languages.

(10) "Increased ability to master the technical and semi-technical terms of Latin origin employed in other school studies, and in professions and vocations."

This does not come from the general Latin course. It is a separate branch, which consists of learning lists of words used in some special line. It would be just as appropriate in a modern Romance language course as in a Latin course. It is usually done in the "other school studies" and in the "professions and vocations." not in Latin classes.

(11) "Increased ability to learn other foreign languages."

It is true that all we learn in any foreign language helps us in all others, but, as Benjamin Franklin said, it is illogical to begin with the most difficult. A modern Romance language will help to learn Latin more than Latin will help to learn them, because all one learns in the modern Romance language is applicable to Latin, while the hardest part of the struggle to learn Latin (the struggle with the complicated grammar) is not applicable to anything but Latin.

I have taught Latin eight years, French and German two, Portuguese and Spanish three, French and Spanish two, and have had students with no preparation, and with every sort of preparation. I find that one modern language helps another more than Latin helps a modern language. The modern languages have more like elements.

(12) "An increased knowledge of the facts relating to the life, history, institutions, mythology and religion of the Romans, and of



the influence of their civilization on the course of western civilization."

Getting these through Latin is getting them the least economical way. Through English and the modern Romance languages one gets them without spending a lifetime at it.

(13) "The development of right attitudes toward social institutions (e. g., patriotism, honor, service, self-sacrifice, etc.) and a broader understanding of governmental and social problems."

Latin hasn't a copyright on that. Indeed, there is no slower way to develop these attitudes and understandings than through Latin. If we had to wait for our citizens to master Latin grammar before being patriotic, honorable, serviceable, and before understanding their problems of citizenship, we should not have made the progress we have made, and we should not make that which we are going to make, in spite of carrying the weight of the Latin students.

- (14) "A better acquaintance through the study of their writings with some of the chief personal characteristics of the authors read." This can be done better by English than Latin. In laboring with his language one loses sight of the man when reading Latin, unless the apprenticeship has been out of proportion to the shortness of human life, and the immensity of things worth doing in a short life.
- (15) "Increased ability to understand and appreciate references and allusions to the mythology, traditions, and history of the Greeks and Romans"

This is another good thing acquired the wasteful way, when acquired through Latin. It comes quicker, more easily, more agreeably, more effectively, through English and modern Romance languages.

(16) "The development of appreciation of the literary qualities of Latin authors read, and the development of a capacity for such appreciation in other fields."

The appreciation of their literary qualities can be better developed in English, without the handicap of the complicated Latin grammar, and if the "other fields" are the other arts Latin grammar will not help appreciate the unity of a picture, the realism of a statue, nor the coherence of a musical composition. The literary qualities of Latin authors, in order to develop capacity of appreciation in other fields, would best be appreciated in translation.

(17) "A greater appreciation of the elements of literary style employed in English prose and poetry."



Comparative literature is undoubtedly of great value, but the whole subject, the evolution of literary style in English prose and poetry, is more valuable than one phase, and is better studied in connection with modern Romance languages than Latin.

(18) "Improvement in the quality of the literary taste and style of the pupil's written English."

Contact with good authors in any language will give it. Latin has no more good authors than many other languages, not more than any one of her daughters, the modern Romance languages.

(19) "Increased development of the power of thinking and

increased capacity for abstract reasoning."

Any effort is worth something. It is better to study Latin than to be idle, but with only a hundred years to live, in a world where there is enough worthy direction for effort to fill a thousand, we should choose discriminately the direction of our efforts, not blindly do the first thing worth while which we find.

(20) "The development of generalized habits (e. g., sustained attention, accuracy, orderly procedure, thoroughness, neatness, perseverance, etc.)."

If this is a psychological possibility Latin may do it, but not better than her daughters, the modern Romance languages.

(21) "......"

Here we find a blank, an appeal for help from a dying cause. This blank is for some modest Latin teacher to add another to the above list of pretended values from Latin.

Before my attention to the twenty-one points of the advocates of Latin, I was saying that foreign language study does not pay a reasonable dividend unless continued to the point where students become independent in it. For Latin, it takes from six to eight years of several hours a day. Modern languages reach this point with less effort and give all the development Latin does. Besides, they open more avenues of pleasure and profit than Latin. It is more sociable and human pleasure to enjoy an opera in Paris, a picnic in Spain, a lecture in Italy, than a Latin book, all alone. Teaching Latin is not as profitable as selling Fords to the South-Americans.

Personalities

The first eight years I worked, I was a Latin teacher, one of those conscientious ones with high ideals, who cut off the feet or heads of children too long for their Procrustean beds of Latin



grammar, and make superhuman efforts to stretch those who are too short. I failed half my pupils, to maintain high standards and a glorious reputation. Those who passed had to burn the midnight oil.

Then I went to Europe to study for two years. When I returned ten years had passed since I began to teach Latin. One of my first pupils was a prosperous young business man, much admired in the community. He said:

"I owe you all I am. You made me. I hadn't been in the abstractor's office a week till I could out-work all the old-timers. They asked me how I did it, and I answered that it was play compared with the Latin lessons I used to get. But couldn't you have given me that development in Spanish? I have to learn Spanish now, and my Latin is useless."

Another of the same class was the mother of two little ones. She said:

"I don't blame you, and I love you just the same, but if I had spent on music the three hours a day for four years that I spent on Latin I could play for my children to sing. I'd have something to give them, something to make my home life better."

It was what I heard on all sides: "You made me work so hard, and the same effort spent on something else would have been more profitable."

I had promised to teach Latin again, but I was ashamed. 1 broke my contract and got a job for French and German. I have never had to be ashamed of modern languages.

NIGHT-SCHOOL TESTIMONY

If any one wants to know what foreign language work is best, let him ask the night-school superintendent how many grown persons want Latin, how many want French, Spanish, etc.

Conclusions

Superintendents of schools, then, ought to decide that few pupils should take Latin. (This means the cruel fact that several hundred adults now teaching it should change to history, English, mathematics, or agriculture. Progress can not progress without marching over somebody.) Most pupils should study a modern language. Which one?

For mental gymnastics they are about equal. Any one will improve our English by the clearing process of comparison.

For moral and cultural development we want the language of a



civilization as highly developed as the Latin. This limits us to German, French, Italian, or Spanish. For increasing breadth of sympathy a language not Germanic is better. We always understand the Germanic soul. It is our own. This limits us to French, Italian, or Spanish. To decide on a greater cultural value for one of these than another is about like deciding which is more, six, or half-adozen.

It was truly said, twenty years ago, that the cultural value of Spanish was less than that of French or Italian, that the glory of Spain was dead, that Spanish culture, like Latin or Greek culture, was ancient history. It is no longer true. If England should revert to the cave-man stage English civilization would live in us. Just so, a living Spanish culture is our neighbor, and Mother Spain has followed the education of her children and almost kept up with them. They have just reached maturity, and she has followed them into the modern world. Thus Spanish culture is now again equal to that of France or Italy. We do not yet hear of the scientific side of it, but it is probably preparing to surprise us. The living Spanish and Spanish-American authors, musicians, artists, philosophers, statesmen, architects, and financiers are equal to any.

Since we can not choose because of mental, moral, and cultural advantages, let's look at the practical side of the question. Spanish, then, immediately has all the attraction. It has the same sounds as English, and is written as it is spoken. Therefore it can be learned more easily and cheaply than French. I, alone, can, if a superintendent of city schools wants me to, in six months prepare books and teachers to build an excellent foundation in Spanish for thousands of grade-school children. My superintendent is wide-awake, but is not free. A state law, through blind ignorance and prejudice, prevents any language work except Euglish in our grade schools. With this foundation and four years of Spanish in high-school our graduates would never pass a month without reading Spanish magazines. They would have better vacations in Mexico with less money than they now spend in Colorado or California. They would sell American products in Spanish-speaking lands. Our manufactures would develop. We should keep more of our own money and get the South American money which now goes to Europe.

Spanish America has had about the same history we have. They have about the same institutions. They will probably have about



the same destiny. We have more in common with them than with any part of the world. We have similar interests, similar problems, similar fears, similar hopes. If we could talk easily together we should love each other and help each other.

Spanish opens to us a more profitable commerce than French or Italian, and only through the language can we get that commerce. Our salesmen must understand the thoughts and feelings and prejudices and customs of their clients. Germany, England, and France want that commerce, if any effort on their part can get it. We need to study Spanish in order to see our opportunity, and in order to be able to take advantage of it after we have seen it.

WHEN TO STUDY IT

My niece was five March 29th, and finished her year in kindergarten June 1st. She had learned to read the first reader in English. In five minutes at a time, three times a day for three months, she learned to read it in Spanish. If she continues that until she enters high school she will be able to read at sight, and have a big vocabulary and trained ears. Four years of practice in high school on sentence structure will enable her to speak and write correctly and fluently.

Many schools attempt to teach foreign languages in the grades, but it is merely memorizing a few phrases. It costs the price of many trained teachers, and does not economize by using what the children already know. Thus it is expensive and yields little fruit. The method I use with my niece should be extended to all the children in the United States. It would cost ten minutes a day from first grade to high school, could be done perfectly by all grade teachers after three hours of wisely-directed study, and would build much power.

To make the process pleasing to the children it could be conducted as a game with high grades for the stakes. The child who could read a sentence correctly would go ahead of those who could not, and get head marks adding a point to his grade.

How to Study It

Fathers and mothers should have their children study the foreign language lesson out loud at home every day. Deaf people with perfect speaking organs do not learn to talk except by difficult and artificial processes. This is because the God-given, natural, easy way

to learn to talk is with the ears. If you look at a page of Spanish for fifteen minutes there is an impression on the brain through the eye, and you have learned something. If, while looking at it, you say it out loud, there are three impressions on the brain instead of one, the same eye impression, an ear impression, and a muscular impression from the movement of the mouth in pronouncing. Then you have developed more than three times as much power from your fifteen minutes of work, because the coördination increases the ease of recall.

Unless guided by wise parents children are likely to study at home the mathematics which does not need ear-training, and in study hall, where they can not study out loud, the foreign language, of which a knowledge without ear-training is almost worthless. Most of our university graduates who can read and write foreign languages can not understand them when they hear them spoken. This is because they did not train their ears, because they did not study out loud. Thus they have had all the work and missed all the fun of foreign language. It is a great pleasure to talk to foreigners in their own language, especially in their own country.

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WHY SPANISH?

(Read at the Seventh Annual Meeting of the American Association of Teachers of Spanish, New York, N. Y., Dec. 31, 1923)

The other day I found on my doorstep a sample package of breakfast food. As I was examining it and reading the directions for its proper preparation, my eye caught the heading "Breakfast Food Spanish." That afternoon I had noted on a billboard a lithograph advertising a film entitled "Rosita, the Spanish dancer." Then I remembered "the wild bull of the pampas," Luis Firpo, knocked out by Jack Dempsey; and that other one, Blasco Ibáñez, who this very month, invited by wireless on his trip around the world, shut himself up in a San Francisco hotel during the steamer's continuance in port, and in two days wrote a scenario for a Spanish film.

Are we, I asked myself, we, the American Association of Teachers of Spanish, are we responsible for all this? If such is the case, then Jack Dempsey and the rest of them should contribute a few thousand dollars toward our information fund. If, however, they were approached for this purpose, not one of them, not even Blasco Ibáñez, whom our association really helped, would admit that he owed us anything or derived any advantage from what our association stands for in the matter of Spanish.

I think that they would be right, if I may trust my reflections on the present interest in Spanish in the United States. I believe that the vogue of Spanish food, Spanish films, Argentine boxers, and Spanish picturesqueness generally, is a phase, and a noisy one, of a great popular movement of which the study of the Spanish language is the quieter and deeper manifestation. I am using the expression popular movement in the scientific sense denoting that which originates spontaneously from the people, just as, for example, folk-songs in respect to their origin are called popular. In our day, popular movements may arise from obscure origins but they are so soon seized upon and carried forward by leaders that they become identified with some person or association, to whom they seem to owe their vogue. The driving force, however, does not proceed from the leader but remains the same mysterious energy that originally gave rise to the movement. Popularity is always mysterious, or perplexing, to those who do not share the thrill that comes from a community of interest. Hence our opponents who do not feel an interest in Spanish



are nonplused. In their quandary they are ready to cry "Fad!" or to inquire if "something can't be done to stop this study of Spanish." But their opposition continues to be overborne by the same force that created this popularity of Spanish.

Now if my premise is correct that the interest in the Spanish language is derived from a popular demand, it is well to inquire what is the cause of this demand and whether it has sufficient momentum to make further progress.

All investigations of popular movements are difficult because their real causes are concealed by superficialities, or by alleged reasons that are not true. Such is the case, especially, when dealing with facts that have an idealistic basis. Idealists sometimes behave as though they were ashamed of their acts and ascribe them to other motives. On us North Americans the idea of utility has such a hold that few dare attempt anything unless it can be proved either useful or profitable. As a result our incentives to action are so curiously tinged by a blend of altruism and selfishness that we as a nation are incomprehensible to foreigners. Often, too, we cannot act till some formula has been found which contains such a blending of motives.

The history of slogans in the United States will bear out this statement. Take, for example, the famous words, "make the world safe for democracy." You all know with what energy the United States entered the great war when this formula was discovered. The connotation of this slogan is idealistic but it appeals because it suggests a useful and profitable action. Europeans think that the profitable was uppermost in our minds, but we pay little attention to this slur because we know better. The real truth is that we could not act till the proper appeal had been found.

Quite similar is a proposition concerning Mexico which I heard made by a manufacturer from Iowa. When conditions were about at their worst down there, this man suggested that every manufacturer in the United States should put into his factory one or two Mexican youths, bringing them at his own expense to this country, giving them a job whereby they could not only earn a living but also learn the business. After two years he thought these young men could be sent home fully acquainted with American ideals, particularly with the blessings of order and a workaday life. In a few years all young Mexicans would have passed through this training and presto, the Mexican problem would be solved. But mark you. The keen

business man said further: Each young man will go home an active and enthusiastic salesman for the business of the factory that trained him. Can you find a better example of American idealism that must be goaded by the spur of utility?

The situation in regard to the study of Spanish in the United States is analogous. I believe the demand for it has a strong idealistic basis, but some of its defenders, and more particularly those who grudgingly admit the demand, bring forward the usual American argument for utility. Spanish, they say, is useful for foreign trade. Well, the study of it is very useful for foreign trade; but not in the sense that every high school pupil who studies Spanish will some day get a job where his knowledge of the language will increase his pay. The widespread study of Spanish in the United States will ultimately benefit our foreign trade on account of the good will and understanding it will promote between us and Spanish America.

There are educational writers who assert that no study in the high school curriculum can justify itself unless it has a utilitarian basis. The word they use is "social." Every study must have a social content. I welcome the word because to my mind that is precisely what the study of Spanish has, namely, a social content. This is the fact that has been felt by millions of people in the United States but not articulately expressed.

Dropping this line of thought for a moment, let us inquire what has been the fate of language teaching in the history of education. Not many years ago Greek and Latin almost filled the curriculum. Science had a look-in. I heard this condition described by a scientist as the time when "Greek-minded men" ruled education. His adjective "Greek-minded" was intended as a slur, but it contains a psychological truth which cannot be ignored by those who reflect on educational problems. Substituting the word language for Greek, and the word "language-minded" will accurately describe a very large percentage of human beings. Perhaps they constitute a minority; but if they do, that is not a valid reason for excluding them from education, that process whereby the mind of the individual is trained to meet the problems of his environment.

Philosophers long ago told us that our individual vision of the truth was imperfect. Plato compared our ideas to shadows thrown on a rough wall. Leibnitz pointed out that differences in the conception of the same object held by two human beings must differ just as

the appearance of a city would differ to two observers situated on neighboring hills. Likewise our views of the city would vary according to the type of instrument used for observation. Our minds are the instruments whereby we gain knowledge. And we formulate our knowledge according to our type of mind, either in symbols or in words.

A certain English scientist boasts that he can express any fact of life by an algebraic equation. This gentleman, for example, will hand you a slip on which you read $\frac{m+I^2}{s}$ =3. Being interpreted this means that he met a man and lady on the sidewalk. The lady was holding a baby. Must we return to picture-writing when the scientific arbiters of education have dispensed with all study of language and literature?

Not all scientists, of course, carry the disregard of language to such an extent. In this respect, the wise man and scientist who planned the curriculum of Stanford University, David Starr Jordan, set a good example when he laid down the architectural lines for the University buildings. These are for the most part of one story, built in a quadrangle around a courtyard. They are connected by arcades running around the whole quadrangle. Built thus in the Spanish colonial style of architecture, as suggested by the Spanish missions in California, Stanford University is the most Spanish appearing university in the United States. At the four corners of the quadrangle are placed two-story buildings inscribed with the names of the departments which they house. These names are significant: Physics, the science of matter, and Physiology, the science of life; Geology, the knowledge of the earth whence springs life; Engineering, the art whereby man makes use of natural forces; and at the fourth corner. English, the means of expression and of communication between man and man.

The interest in man is really predominant at Stanford University and is now being furthered by President Ray Lyman Wilbur, especially along medical lines and in food research. His achievements have been recognized by the Rockefeller Foundation by election to a trusteeship of the Foundation. But no study that concerns the welfare of man lacks encouragement from Dr. Wilbur. The Russian language and literature and Japanese history, for example, having especial importance on the Pacific Coast, are taught in the University.

A certain number of units in a foreign language are required of freshmen. And Spanish, I need hardly say, receives its due.

Scientific and mathematically minded persons now control education. We language-minded persons, being in a minority, must protest, in our own name and in the name of millions of language-minded individuals who will come after us, we must protest against being excluded from the right to an education, to a view of the universe through the means with which nature endowed us, whether the instrument is classified as a telescope, a microscope or a periscope.

When some of these scientifically minded educators attempt to explain how languages should be taught or to what extent they should be studied they surely make a mess of it. A very good example of what happens is afforded by a recent ruling which affects commercial courses in New York City high schools. Only those who enter these courses with a grade of B in all their work during the last year of the elementary school are allowed to pursue the study of a language. This is plainly absurd. One pupil who has demonstrated in the grammar school that he has a scientific type of mind will be permitted in the high school to prove that his mind is not of the language type, while another pupil on account of a low mark in arithmetic is debarred from undertaking the study of a foreign language in which he might excel. The only possible way in which to discover whether a human being has a language type of mind or not is to allow him to study languages for a while.

In discussing the study of languages, scientifically minded educators are often as ridiculous as I should become, were I to attempt a mathematical demonstration of the stresses to which the Brooklyn bridge is subjected when carrying its peak load of traffic. That is an aspect of existence for which my mind has not been trained and probably could never have been trained. I am not mathematically minded.

Similarly there are aspects of existence which a mathematician cannot fully comprehend and conditions of life with which he cannot adequately cope because his mind is not trained to meet them; while to his language-minded brother the same conditions are plainly intelligible. When it is a question of social intercourse and of problems that depend on the relations of human beings, scientists are out of their sphere.

Now when a writer asserts that languages should not have a



place in the high school curriculum, because they have no social content, whereby he means that a student cannot immediately make use of it in earning his living, I maintain that the writer is wrong. There are millions of persons who can best approach the problems of life through the gate of language. In addition to personal problems there are duties as a citizen which are going to confront every individual, duties which concern the relations between individual and individual and between his own country and foreign countries. Just because these relations between human beings form the most important element in the study of the ancient languages it came about that the name humanities was given them. If anybody doubts the value of an education based on the study of classical literature, he need only consider a map of the world and the extent thereon of the British empire. This mighty structure was built by men whose minds were trained by the study of Greek and Latin literature. I read recently that during the ministry of Lord Salisbury, the British cabinet debated for an hour on the proper reading of two lines of Juvenal.

Despite their value as an educative means the classic languages had their weakness. They were altogether too far out of touch with modern life. In the curriculum modern languages took their place; whether for right or wrong I shall not attempt to discuss. Inheriting the place of the classics, modern languages were first taught by men who were themselves trained in classical methods of study. Now modern languages taught by classical methods, that is, by dead language methods, become dead languages themselves. Then the necessity for original study, termed research, which is properly expected in a university, easily led in the same direction, to wit, backwards toward the past. The result is that the mediaeval aspects of French, German, and Spanish preoccupy our university teachers to an enormous extent. This is so much the case that about a month ago I was struck by a casual remark of a professor of Greek, at an annual meeting of the Philological Association of the Pacific Coast. The name "Philological" was chosen for this society that it might welcome all interested in language study, be it ancient or modern, foreign tongues or English. Before this disparate assembly, the Greek professor, perhaps with fine Attic irony, referred to his brother teachers of French, Spanish, German, and English as mediaevalists. That is precisely what some of them are, mediaevalists. Mediaeval French and Spanish and English is even more out of touch with modern life than ancient Greek and Latin.

I am not objecting to a study of the older forms of language. A knowledge of them is essential to any well trained teacher and valuable to anybody who would be more than a superficial student. But I do hate to see men who represent the study of modern languages so absorbed in their own special field that they forget the real reason for studying modern languages rather than ancient, the reason that dwells in the word modern.

So long as German had an honorable place in the curriculum and had not become the means of an insidious propaganda, it held the position of champion of language instruction. It had a ready answer to the scientifically minded utilitarian, who would do away with language instruction because he himself does not view the universe through a language-mind. Go to, it said, Germany is as scientific as you are, perhaps more so, and if you wish to learn anything about science you must study German. The scientist was silenced. The study of German met the demand of his formula. It had social content.

Now the mantle of leader has fallen on the shoulders of Spanish. Can it meet the demands of the formula? Has it power to train the language-minded and give a certain degree of linguistic training so that the scientist and mathematician will not remain wholly illiterate?

To this last point I shall give little attention. It should be an axiom of education that no man is truly educated unless he has some knowledge of a foreign language. In the old days, when the Greekminded ruled instruction, it was conceded that an education required a spice of mathematics in its composition. So, now, it should be conceded that every educated man should at least be aware that his mother tongue is not the only way or means of expressing ideas. That Spanish can afford just as good a linguistic training as any other language is too patent really to need demonstration; besides, the point has often been discussed by others.

I repeat the question, "Has Spanish a social content?" Yes. It has a social content. Where, then, do I find it? I find it on the western continent, below the Rio Grande, which marks the language boundary between English and Spanish. I say Rio Grand' because I am now on the English side of the line. Beyond it lie the lands of the future, some of the fairest regions of the globe, as yet sparsely settled but destined in the not distant future to be among the leaders of the earth. And their language will be Spanish.

There is a vitality about the Spanish language. No matter what racial mixtures may plague any one of our sister republics, Spanish will remain its language. The phenomenon may be seen at present in Argentina. This country has grown with great rapidity. The immigrants have been mostly Italians, who brought with them their own cultural ideas, many quite different and often superior to those of the people among whom they came. In numbers, persons of Italian parentage are now three-eighths of the total population. One of the most striking differences between their customs and those of their neighbors is the way in which they build their houses. They do not build them around a patio in the Andalusian style. Their houses are compact like ours, with gardens and lawn outside of the enclosure instead of within. Traveling in Argentina, one can tell at a single glance whether a town is inhabited mainly by Italians or not. I say Italians, referring to their origin, because these people all pride themselves on their Argentine nationality and they speak the "national language" which we call Spanish. If I may be permitted to utter a paradox, Argentina bids fair to become an Italian country which speaks Spanish.

Mixtures of races and ethnic difficulties prevail in more than one country of Spanish speech and in none more than in Mexico, where two million people of Spanish ancestry are surrounded by twelve millions wholly or partly of Indian blood. It is interesting to note the view of this fact taken by a great Mexican thinker. José Vasconcelos, minister of education in the administration of President Obregón. He went to Brazil in 1922 to represent his country and to offer Brazil a gift from the republic of Mexico. This gift consisted of a replica of a famous statue adorning the Paseo de la Reforma in Mexico City, that of Guatemozin, the last Aztec monarch. In his presentation speech, Señor Vasconcelos discussed the ills that have afflicted Mexico and derived them from the character of its population. "Somos indios," he said, "we are Indians and we have tried to be something else." Mexico, no doubt, will work out its own salvation despite the difficulties which now confront the country. The language of its people, however, and the broad outlines of its civilization will remain Spanish.

Spanish then, being the only key that will unlock a knowledge of these sister republics of ours, I maintain that it is impossible to teach too much Spanish in our high schools and colleges. The more our people know Spanish the better they will understand their neighbors and the less likely will future troubles and war arise. I could develop this point at considerable length but time presses. We may be isolationists as respects Europe, but we cannot be isolationists respecting America. The more every citizen of the United States knows about Spanish America, the better will our democracy be able to meet the problems that it will always be called on to solve. We ought to have no more invasions of Mexico, no more interventions in Cuba, no more financial squeezing of Central American republics.

Nowadays when North Americans travel in South American countries and are invited to make a speech, they almost invariably discuss commercial relations. In consequence they and their motives are misunderstood and we as a nation are thought of as a gigantic octopus seeking to devour our weaker neighbors. Spanish Americans do not know that among us the conventional topic of conversation is business. The North American traveler of today knows nothing about the history or the literature of Spanish America. What else can he talk about but the conventional topic of business? But the traveler of tomorrow, having had the opportunity of studying Spanish, will represent us better and we shall no longer be considered enemies in disguise.

In beginning my paper I said that I believed the great interest in Spanish and its vogue among us was due to the stirrings of a demand not fully conscious of its own character, a popular movement perplexing to those who do not feel its thrill. The interest awoke with the building of the Panama Canal. It was then that we looked over the fence to see what our neighbors are like and desired to talk with them. Our people demanded an opportunity to study Spanish.

The place of Spanish in the curriculum should be assured then on these grounds. By means of Spanish the language-minded will not be wholly submerged by the flood of science. The study of Spanish will prevent the scientifically minded from losing touch with humanity and purely human problems. While these two advantages would be won by the study of any language, Spanish has peculiar social and political importance for us North Americans on account of our geographical situation, a fact that has been vaguely felt by millions

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THE NEXT STEP FORWARD

(Annual Address of the President of The American Association of Teachers of Spanish, given on the 31st of December, 1923, in New York City.)

Why an association? Our Constitution says that it is the purpose of this association to "advance the study of the Spanish language and literature through the promotion of friendly relations among its members, through the publication of articles, and through the presentation and discussion of papers at annual meetings, etc."

I have been thinking all the year about these two things: friendly relations between members and the advancement of the study of the Spanish language, and I have been trying to decide which is the end and which the means, or whether, after all, we should not have still another end in view?

The more I have pondered it, the more convinced I am that the time has come to sound another note and to advance to another and higher ideal which will serve to bring the association forward into the large place it ought to occupy as an energizing factor in the professional life of its members.

We learn that when the Pilgrim Fathers drew up the covenant in the cabin of the Mayflower that was to shape the destinies of the little colony, having in mind, as they did, a natural increase by immigration of others who were to follow, their whole thought was concentrated on the problem of solidarity, of welding every unit into a component part of the whole and rejecting as seditious rubbish all that did not contribute to this end. We have also learned that in 1787, after six years of friction and mutual distrust, when a continental congress was called to settle a local dispute, the delegates were wise enough to discover and analyze the need of a strong federal constitution that would bind all the colonies into an organic whole, to establish a more perfect union for the sake of each and of all, so that out of the many might come one fatherland and one people. However well they wrought, the document they signed was not sufficient in itself to create a spirit of brotherhood and the Union was not firmly cemented until long after a great civil war had been fought.

No one will deny that our association has done a splendid work



in the advancement among us all of the study of Spanish. Personally, I have been constantly inspired if not actually driven to a more conscientious study of the rich literature displayed before my eyes in the splendid articles that have been written by its members and presented at our meetings or printed in our beloved HISPANIA.

Moreover, I owe to the association, as I presume you all do, some of the most valued friendships that I have. But we must not forget that, because of the favored positions which we occupy, many of us have been able to get out of the association much more than others. It seems to me that the time has now come for us, as groups of teachers of Spanish, having in mind the thousands of our less favored fellow workers scattered over the United States, to seek earnestly for a basis of union, not in an academic study of the language we are teaching, but in a spiritual fellowship which will, by the force of its reality, traverse the wide spaces and bring us all together into a working unit of purpose and achievement. I fear our association has grown, like Topsy, not because it has been well mothered. but rather because there are hundreds of teachers who are hungry for fellowship, and many of them have dropped out of our ranks because they did not find in our society what they wanted. Is there not some centripetal force than can be discovered which will draw us all together and make the association a means of uplift, of spiritual growth and inspiration to every teacher of Spanish in the country?

It needs no great mental acumen to discern that there are certain mental forces that work in our common human nature to which the appeal is made in every effort to group men and women together for the working out of any large plan of human achievement. We must have an ideal big enough and impelling enough to grip the imagination and stir the will toward a definite program of work. We must also count on a sense of comradeship, a spirit of loyalty, that will carry us through and over the places of discouragement to a real victory. And I have been asking myself all through the year if there might not be discovered some such goal for our association which by its very nature would inspire loyalty in us all and incite us to work "todos a una" toward its accomplishment. I do not claim to have made such a discovery but I want to make a contribution toward it and what I have to say should be considered merely as suggestive and not as final.

In the first place, our ideal must be big enough to appeal to every teacher of Spanish in the country. It cannot be merely academic, as few of us have leisure for research and most of us are overburdened by the daily toil of the classroom. It must be something vitally connected with that classroom work, and I think it should be something which we can share with our fellow teachers in the other departments of the school and which might become contagious among them as well as among us. It is something which should have to do, not so much with books and words and rules, as with boys and girls, the young people who sit before us every day.

But it must be an ideal, and by that I mean it must be always seen in the distance, or at least, just a little beyond our reach, something we can dream about and comfort ourselves with when walking through the "Valley of Humiliation" or climbing the "Hill Difficulty." It must be just as inspiring in Minnesota as in Arizona, in this immense metropolis as in the wide Northwest.

It must also be a profession, and by a profession I mean a passion. Here is where many of us fail. We are afraid to make ourselves ridiculous by showing too great enthusiasm in our work. What would we think of a physician whose only interest was in curing people for pay and who delighted in seeing people fall sick that he might have the task of curing them? The medical profession has, fortunately, made a great advance in recent years and it is now concerned more with health than with disease. In the same way we have a great admiration for the lawyer who always wins his cases because he is above all things a lover of justice and an enemy of intrigue. We are all ready to condemn, if not despise, the teacher who is more interested in seeing "the ghost walk" every four weeks than in seeing his or her pupils "achieve the honorable" in the classroom; who is planning how to spend his leisure hours rather than how to pull the dull pupil up to passing grade.

It seems to me that to us who are teachers of a foreign language more than to any of our colleagues comes the responsibility of fostering in America a spirit of international friendship and the task of breaking down the unworthy prejudices of narrow nationalism. It is of the very nature of commercial competition to foster a selfish spirit and many of our pupils are studying Spanish because they have the notion that they can make more money by taking advantage of the Latin in his narrower environment than they could in compe-

tition with their fellows at home. That our task is likely to be a rather thankless one is no reason why we should not find in it the highest of ideals. It is our supreme business as teachers of Spanish, and of all as teachers of the boys and girls of America, to be the peacemakers of the American continent. International peace depends on mutual recognition of rights and the willingness to be fair as well as friendly. The great Juarez has left us this immortal apothegm: "El respeto al derecho ajeno es la paz," and there can be no greater task placed before us than this, to infuse by our personality into the minds and hearts of our pupils the thought that just back of the teacher, listening with his ears and speaking with his mouth, is a great multitude of real folks whose language we are trying to understand in order that we may speak to them and they to us as brothers, neighbors, and friends.

Most of you-perhaps all of you-already have this ideal and have been cherishing it all along the way. I do not claim it as a new thing. Rather, it is because I believe that you have already shaped it more or less definitely in your minds as a supreme goal to which you aspire as professional teachers of Spanish that I have tried to present it here and ask that we make it the rallying point of interest for our association, during the coming year, the common energizing factor in all our work as teachers. We are all distressed and troubled at the chaotic condition of politics in Europe, and we realize that because there was no real friendship, no magnanimity of spirit, the present turmoil has been brought about. Is it not possible that the same spirit of greed and selfishness may some day upset the peace of our American continent? Is it not a matter of the deepest concern to us that at the Santiago conference held a few months ago, three of the South American Republics consented to an enlarged program of building battleships? Is it generally known that the animus in South American political and commercial circles is toward separation and antagonism and that they call us the "Octopus of the North"? Any one who has been in those countries and listened to the comments of those who are free to speak their minds realizes how widespread this opposition is and that it is time to stop making blunders and begin to make friends. It seems to me that there could be no better nor higher ambition for us as teachers in the public schools of America than that of preparing our pupils to take part in a new era of friendship and sympathy with Latin America based upon a better and truer knowledge of their social, political and intellectual life, and that if we do not do our duty faithfully in this respect, the next generation will hold us guilty of having grossly betrayed our trust.

An ideal will live only as it is associated with hard work. The dream of the brain must somehow find its way down into the throbbing of the heart and out into the labor and drudgery of the hands. We must take this picture we have formed of the mission of our association and light it up with the torch of our enthusiasm even though we ourselves be thereby consumed. And we may be sure that the worth and beauty of our ideal will grow in our minds in proportion to the devotion with which we seek to transmute it into a reality.

But you may ask: what shall we work at? To what shall we lay our hands now as the task of the hour? If our goal is international peace with Spanish America through a program of education, we must first enlist in the movement all of our fellow teachers, and the slogan which we should send echoing among our chapters and out among our colleagues of the Diaspora for the coming year should be, "Membership! Membership!" Your last number of the HISPANIA has an inserted page which you can use to this end and a postal card to the secretary will bring you extra copies. There is no reason why we should not double our membership before the close of the year 1924.

Allow me to use a home illustration. The reason why over onehalf of the tourists who visit my part of the country buy property and forget to come back East is not that our real estate agents are consummate artists in their line or have formed the habit of juggling facts but that they are thoroughly convinced that they are telling the truth and that they are conferring a favor on you in selling their lots at one-half of next year's prices. It isn't hot air but real enthusiasm. All Southern California is infected in the same way and only a few escape the contagion. I, personally, have nothing to offer except climate.

Don't you believe that the teacher of a modern language has a wonderful advantage over his colleagues in any other department of your school? Well, then, don't be afraid to show your enthusiasm, and if you are not enthusiastic about your opportunities, get a copy of the booklet prepared by our committee and before you are half

through reading it you will be so warmly enthusiastic you will have to get up and take off your coat and you will want to open the front door so you can throw your chest out.

It was Luther, I think, who said: "all good things are three." Never mind just now what he thought those three things were. We all know this, that on an uneven surface a three-legged stool stands firmly, but that if one leg of the tripod is lacking, there is a sudden collapse. We must add one more vital element to our other two. To our high and definite ideal and to our enthusiasm we must add loyalty to one another. We must create an element of comradeship and common interest. Others will not join us unless they are given a clear idea of our mission as an association. They must see our alabaster city with its pinnacles gleaming in the distance, they must feel warmed by the flame that is burning in our own souls. But they should also find in us a spirit of helpfulness that is born of real comradeship. It ought to be true that a teacher with ideals is an ideal teacher. Now just because that is not always true is no reason why we should abandon it as a goal beyond our own reach or beyond that of our colleague. We know this, that a teacher with a strong compelling ideal is a whole lot better teacher than he or she who cherishes no idealistic conception of his mission. Here, as elsewhere, a tree is known by its fruits and in the long run, our best teachers are not necessarily those who have the best knowledge of the language, but those who have the most compelling ideal and the most persistent enthusiasm in carrying it through to realization. Working under such an impulse, no teacher is going to be satisfied with a -scanty knowledge of the language, for he will be vitally interested in the future career of his pupil. Devotion to a high ideal has never interfered with good technique but rather enhances its importance. I shall hope to see our association grow by a natural law of accretion until it is made up of the best teachers in the country, but it will not be a successful association unless it gives a real uplift to all those entering it, awakening in them a sense of comradeship which will work itself out by making each glow with the ambition to be a worthy member of the order and "carry on" with full measure of devotion until he has reached the height of his efficiency.

We read that in the early days of the Christian church the heathen people about them were ever amazed at the intensity of the Christian's love for his fellow believer, reaching down to the humblest in the circle. It was because each looked beyond the outward appearance to the ideal which he cherished for himself and which he knew was also working in the heart of his fellow, that it was really possible for "each to consider the other as better than himself." This is the true outworking of the spirit of loyalty, and it will grow in us if we can find a oneness in our work which will bind us together and which will exalt the lowliest task into a real labor of love, reaching out in its results far beyond our power to measure in the days that are to come.

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ENGLISH TRANSLATIONS OF SPANISH CLASSICS

In the new Syllabus for Modern Languages of the New York City Board of Education it is recommended that the students be instructed in the literature as well as in the language of the foreign country. It states: "The general aim in the teaching of modern languages in the high schools of New York City is to provide the student with the means of acquiring direct and ready access to the thought of the chief civilizations of the world." Supplementary reading lists of books dealing with the people of the foreign country, their customs, history, and literature, form part of the high school course. The object is to focus the study of a foreign language on its literature and culture instead of on a set of rules and functionless conversational phrases to be conned merely as a perfunctory exercise for the discipline of the mind and for ostentation.

At the Stuvvesant High School for the past several years we have been encouraging our students of Spanish to read extensively the literature of Spain. In our Encarnado y Azul, a little Spanish magazine published by the boys, we have a page devoted to "Los Clásicos," and another one to "Notas Pan-Americanas," and have printed articles on "Cervantes," "Lope de Vega," "Spain of the Present Day," "South America, the Land of Wonders," "The Commercial Relations Between the Two Americas," "A Bull Fight," "The Literature of Spain," and various other interesting topics among such lines. With the profits realized from the sale of this magazine we bought a set of twenty volumes of "El Tesoro de la Juventud." the Spanish Book of Knowledge, and have placed it, together with books contributed by teachers and students, in a special corner in the library named "El Rincón Sinagnan," in memory of our former chairman. As a means of directing to greater advantage the collateral reading, students are frequently asked for special reports on topics related to the lesson of the day and are referred to the Spanish shelves.

Although we offer additional credit for supplementary reading in Spanish, the response has not been as satisfactory as had been anticipated. Of course, the idiomatic difficulties of the language discourage the average high-school boy. Even if he perseveres, the value of such outside reading, from the point of view of literary appreciation, is questionable. If familiarity with the literature is the end sought, why not refer the student to the English translation? The report on



the book may be in Spanish, and will probably be more comprehensive than on a book read in Spanish. Naturally, the original is more desirable than the translation, but it is not quite possible to have a student get as much of the spirit of the original as was intended by the author. Say what we will against these short-cuts, these "ponies," we must admit that more educated people have got an insight into the beauties of Latin and Greek through the translations of Loeb, Chapman, Pope, and Lang, than through the rinksome thumbing of dictionaries and glossaries. Likewise, fuller and more general interest and appreciation of the Spanish masterpieces is possible through the many excellent translations that are available.

In the Romanic Review, vol. x, 1919, there is a valuable and complete bibliography of English translations of Spanish plays prepared by Professor E. C. Hill. In non-dramatic poetry the translations have not been so numerous because of the greater difficulty of interpreting satisfactorily the rhythmic beauty, as well as the thought However, the following translations of Spanish poetry are available and highly commendable:

Ancient Spanish Bullads. Translated by J. G. Lockhart. Putnam or Dutton. Bécquer, G. A. The Rimas. Translated by J. Renard, Boston. R. C. Badger, 1908.

Cid Ballads, The. Translated by A. M. Huntington. Hispanic Society, 1909.
Cid, The Poem of the. Translated by A. M. Huntington. Hispanic Society, 1908.

Darío, Rubén. Prosus profanas and other poems. Translated by C. B. Mc-Michael, New York. N. L. Brown, 1922.

Darío Rubén, Eleven poems, Translated by T. Walsh and S. de la Selva, New York, G. Putnam's Sons, 1916.

García Escobar, Rafael. Rosas de América. Translated by P. L. Sage, St. Louis, 1922.

León, Fray Luis de. Poems. Henry Phillips, Jr., Philadelphia, 1883.

Manrique, J. Coplas. Translated by H. W. Longfellow. Houghton.Walsh, Thomas. Hispanic Anthology; poems translated from the Spanish by English and North American poets. Putnam's, 1920.

Huntington, H. M. G. Folk songs from the Spanish. New York. Putnam's. 1900

Because the average high-school student prefers fiction to the other forms of literary expression, it is fortunate that translations in this field have been rather numerous. Some of the books listed here may not be easily obtainable, but if a sufficient demand is created, reprints may be issued. If the name of the publisher or translator is not

- listed because unknown to the compiler, the book may be obtained through Lemcke & Buechner, 30 East Twentieth Street, New York City, or Barnes & Noble, 76 Fifth Avenue, New York City.
- Alarcón, Pedro Antonio de. Captain Venom. Translated by G. Casement, Cleveland. Gardner Printing Co., 1914.
- —. The Strange Friend of Tito Gil. Translated by F. Darr, New York. A. Lovell & Co., 1890.
- —. The Three-Cornered Hat. Translated by J. S. Fassett, Jr., New York, Knopf, 1918.
- ---- Brunhilde (Final de Norma). Lemcke & Buechner.
- Alemán, Mateo. Guzmán de Alfarache. Translated by Brady. Lemcke & Buechner.
- Baroja y Nessi, Pío. Caesar or Nothing. Translated by L. How, New York. Knopf, 1919.
- --- Fouth and Egolatry, New York, Knopf, 1920.
- ----. The Quest. New York. Brentano's.
- --- Weeds. Translated by I. Goldberg. Knopf, 1923.
- Bazán, Emilia Pardo. Angular Stone. New York. Lemcke & Buechner.
- ---. Christian Woman. New York. Lemcke & Buechner.
- ----. Galician Girls' Romance. New York. Lemcke & Buechner.
- ----. Homesickness. Translated by M. J. Serrano, New York. Cassell, 1891.
- Midsummer Madness. Translated by A. Loring, New York. Clark, 1907.
- --- Moriña, New York. Lemcke & Buechner.
- --- Shattered Hope. New York. Lemcke & Buechner.
- Sons of the Bondwoman. Translated by E. H. Hearn, New York, Lane, 1908.
- --- Swan of Vilamorte, New York. Lemcke & Buechner.
- ----. Wedding Trip. New York. Lemcke & Buechner.
- Bécquer, G. A. Romantic Legends of Spain. Translated by Bates, New York, Crowell, 1909.
- Blanco-Fombona, R. The Man of Gold. Translated by I. Goldberg, New York. Brentano's, 1919.
- ----. The Abandoned Boat. Translated by I. Goldberg, Boston, 1919.
- Blasco Ibáñez, V. The Argonauts. New York. Brentano's.
- The Blood of the Arena, Translated by F. Douglas, Chicago, McClurg, 1911,
- --- Blood and Sand. Translated by W. A. Gillespic, New York. Dutton, 1919
- The Cabin. Translated by F. H. Snow and B. M. Mckota, New York, Knopf, 1917.
- The Enemies of Women. Translated by I. Brown, New York, Dutton, 1920.

The Four Horsemen. Translated by C. B. Jordan, New York. Dutton, 1918.
 The Fruit of the Vine (La Bodega). Translated by I. Goldberg, New

York. Dutton, 1919.

——. A Functionary. Translated by I. Goldberg, Boston. Stratford Journal, 1917.

—. The Mayflower. Translated by A. Livingston, New York. Dutton, 1921.

- —. Mexico in Revolution, Translated by A. Livingston and I. Padin, New York. Dutton, 1921.
- ----. Our Sca. Translated by C. B. Jordan, New York. Dutton, 1919.

-----. Recds and Mud. New York. Brentano's.

- ----. The Shadow of the Cathedral. Translated by W. A. Gillespie, New York. Dutton, 1919.
- ——. Sónnica, Translated by F. Douglas, New York. Duffield, 1912.
- . Woman Triumphant (La Maja Desnuda). Translated by H. Keniston, New York. Dutton, 1920.
- Blest-Gana, Alberto. Martin Rivas. Translated by C. Whitman, New York. Knopf, 1918.
- Caballero, Fernán. Air Built Castles, etc. Translated 1887.
- -----. Alvareda Family. Translated by Visc. Pollington, 1872.
- ----. Bird of Truth. Translated 1881.
- ----. Castle and the Cottage in Spain. Translated by Lady Wallace. 2 vols. 1861.
- ----. Elia or Spain Fifty Years Ago. New York. Christian Press, 1868.
 ----. Sea Gull. Translated by A. Bethell.
- -----. Silence in Life and Forgiveness in Death. Translated by J. J. Kelly.
- ——. Spanish Fairy Tales. New York. Burt.
 Cervantes de Saavedra, M. Don Quijote. Translations by Watts, or Ormsby, or Shelton, or Motteux. New York. Crowell or Lemcke & Buechner.
- -----. Second Part of Don Quijote. By Avellaneda. Translated by J. Stevens, London. J. Wale.
- ----. Exemplary Novels. Translated by Kelly or Mabel.
- ----. Galatea. Translated by Gill.
- Cid, The Chronicles of the. Translated by R. Southey, New York. Dutton. Coloma, P. Luis. Currita.
- First Mass and Other Stories.
- Hurtado de Mendoza, D. Lazarillo de Tormes. Translated by Sir C. R. Markham, New York. Macmillan.
- Isaacs, Jorge. Maria. Translated by R. Ogden, New York. Harper, 1890.
- León, Ricardo. A Son of the Hidalgos. Translated by S. Macmanus. Double-day-Page, 1921.
- Lobeira, V. Amadis of Gaul. Translated by Robert Southey, New York, Scribner's.
- Manuel, Juan. Count Lucanor, Fifty Pleasant Stories. Translated by J. York, 1868.

Marmol, José. Amalia. Translated by Serrano, New York. Barnes & Noble. Palacio Valdés, A. Fourth Estate. Translated by R. Challice, New York.
Brentano's.
——. Froth.
— Grandee, The, Translated by R. Challice, New York. Peck, 1895. José. Translated by M. C. Smith, New York. Brentano's, 1901. Joy of Captain Ribot.
- Marquis of Penalta (Marta y Maria).
- Maximinia,
Riverita.
Pérez Esrich, Enrique. The Martyr of Golgotha. Translated by A. Godoy, New York, Peck, 1889.
Pérez Galdós, Benito. The Court of Charles IV. Translated by C. Bell, New York. Peck, 1888.
Gloria. Translated by C. Bell, New York. Peck, 1892.
The Grandfather. Boston. Badger.
Lady Perfecta. Translated by Wharton, New York. Harper's Leon Roch. 2 vols.
Saragossa.
Trafalgar, Translated by C. Bell, New York, Peck.
Quevedo y Villegas, F. G. de. Pablo de Segovia, the Spanish Sharper. London, 1892.
Rodó José Enrique. Ariel. New York. Brentano's.
Short Stories from the Spanish, Translated by C. B. McMichael, New York.
Boni & Liveright, 1920.
The Spanish Novelists. A series of tales from the earliest period to the close
of the Seventeenth century. Translated by T. Roscoe, London. F. Warne
& Co., 1880. The Chandos Classics.
Stories by Foreign Authors: Spanish. New York. Scribner's.
Valera, Juan. Commendador Mendoza.
——. Don Braulio, Translated by C. Bell, New York. Appleton, 1892. ——. Doña Luz.
Pepita Jiménez,
Valle-Inclán, Ramón del. The Dragon's Head. Translated by M. H. Broun.

Poet Lore, 1918.

In conclusion, may I suggest that coördination with the English department is possible and highly desirable. If the students should fail to get as much Spanish from the supplementary reading of translations as they might have got from reading the original, perhaps their English will incidentally profit—and isn't the improvement of a student's English one of the acknowledged benefits of studying a romance language? At any rate, they will acquire a better appreciation of Spanish literature than by struggling with the original.

HYMEN ALPERN

STUYVESANT HIGH SCHOOL NEW YORK

THE SEVENTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH

The seventh annual meeting of the American Association of Teachers of Spanish was held on December 31, 1923, and January 1, 1924, in Earl Hall, Columbia University. Mr. M. J. Andrade, president of the New York Chapter, in calling the meeting to order, referred to the progress made by the association since its organization in New York, and compared the return there of its members for the annual meeting to that of the pilgrims to Mecca, seeking "nuevos brios y nuevo valor."

Mr. Philip M. Hayden, assistant secretary of Columbia University, welcomed the meeting on the part of the university. After quoting the statement of a certain educator that the classics were extremely well taught on account of their teaching tradition, Mr. Hayden expressed the hope that Spanish would likewise create a tradition of good teaching. Spanish, having such a distinctive individuality, need not be taught with reference to some other subject, but could possess its own tradition.

The meeting was then given over to the president of the association, Mr. C. Scott Williams, of Hollywood, California. His address discussed the importance of the association to its members and is printed in full in this number of HISPANIA.

Professor E. C. Hills, speaking on the topic, "Why the disciplinary and cultural values of Spanish should be stressed," said that the idea of general mind training, thrown into the discard a few years ago, is again being advanced in modified form by certain psychologists. For that reason the disciplinary and cultural values of Spanish should be given attention.

Mr. William M. Barlow, in his paper, urged the importance of reading Spanish books. Professor Alfred Coester, answering the question, "Why Spanish?" pointed out the necessity of keeping in the curriculum the study of some language in order to give the language-minded an opportunity to get an education and to prevent the scientific students from becoming wholly illiterate. Spanish, on account of our international relationships, is peculiarly important for North Americans. Professor Fitz-Gerald discussed the status of copyright relations between the United States and Spain. Professor

Osma read a paper discussing an incident in the novela, Varia fortuna del soldado Píndaro, by Gonzalo de Cespedes.

Both the morning and afternoon sessions were enlivened by Spanish music. In the morning a dramatization of Caperucita by students from the Boys' High School was given; while in the afternoon Spanish songs were sung by pupils from the Flushing High School. At the banquet and tertulia of the evening, Professor Romera Navarro discussed at some length the present political situation in Spain. Mr. Lawrence A. Wilkins presided as toastmaster and called on several members for a few words. There were songs by Señora Pilar Arcos. The evening concluded by a representation of Benevente's Abucla y nieta, in which Mrs. Rosario Morrison and Miss Maria Villalvilla took the parts. To Miss Villalvilla and her committee great credit is due for the success of the social features of the meeting.

BUSINESS MEETING

The general meeting was called to order in Earl Hall on the morning of January 1, 1924. The meeting of the Executive Council, required by the constitution, had been duly held, but was immediately adjourned because there was no business to be discussed. The auditing committee, composed of Messrs. William M. Barlow and W. K. Bachelder, reported that they had examined the secretary-treasurer's books and accounts and found them correct.

SEVENTH ANNUAL REPORT OF THE SECRETARY-TREASURER

The number of persons paying annual dues for the year 1923 was 1,272. Adding to this figure 41 life members gives a total of 1,313, the largest membership in our history.

The most striking characteristic of this body is its mobility. Over three hundred persons parted company with us and, as our increase shows, an even greater number joined the association. A very large percentage change positions, undoubtedly for the better, on account of their connection with the association and the inspiration derived from our journal, HISPANIA, so ably conducted by Professor Espinosa. Many change their place of residence. And there are always fifty or more lost members whose copies of HISPANIA come back stamped by the post office of their whilom domicile, "Gone, and left no address."

The lesson from these facts teaches that every member should



interest all newcomers in the profession or in his locality in the work which the association is doing. It frequently happens that a new teacher has received the HISPANIA sent to his or her predecessor and has joined the association without solicitation. This occurs usually in cases where the individual is the only teacher of Spanish. Where there exists a group of teachers it is necessary for some of the older teachers to interest the newcomer. For this purpose a special form of advertisement or blank was devised by President Williams and sent out as a supplement to the December HISPANIA. Duplicates of this blank are on hand for distribution by the secretary-treasurer. Write him how many you can use.

The financial operations of the year were as follows:

Receipts		
Balance from 1922\$	459.12	
Dues, sales of HISPANIA and reprints		
Interest on bonds and deposits	81.20	
Advertising in HISPANIA		
Sales of booklet "Spanish, Its Value, etc."		
-		5,256.90
Expenditures		
Annual meeting, 1922	58.35	
HISPANIA—printing	4,069.71	
HISPANIA—mailing	126.60	
Chapter stationery	9.15	
Refunds	3.00	
President	13.50	
Secretary	110.04	
Editor	49.88	
Delegate	210.00	
Advertising manager	11.37	
Committee on information	586.78	
_		5,248.38
Credit balance for 1923.		\$8.52

This balance, small if compared with that of the previous year, is due to our launching out into new ventures. Hitherto we have spent our income entirely on the publication of HISPANIA. The journal is extremely important. Professor Espinosa's work as editor deserves the highest commendation. Many letters come to me praising HISPANIA.

PANIA and its value to the writer. But, of course, Hispania reaches those only who are favorable to the cause of Spanish.

In order to reach a larger public and inform others who are either indifferent to or ignorant of Spanish, we organized a committee on information at the instance of Mr. Wilkins. We sent out many thousands of reprints and especially a booklet, "Spanish—Its Value and Place in American Education." The reception accorded this booklet was phenomenal and it is still being distributed. Teachers have found its contents useful in their classes. Permit me to read you the following letter:

Portsmouth, Va., November 30, 1923,

Mr. Alfred Coester, Stanford University, California,

My dear Mr. Coester-

Some time ago I purchased several copies of the booklet entitled, "Spanish—Its Value and Place in American Education." I put one copy in the Public Library in Portsmouth, then I gave one to our superintendent; the others I have been using in connection with my advanced class work in Spanish, but find the copies not sufficient for the number of students. Would it be permissible for me to buy in bulk about thirty copies and have the children purchase them for parallel work.

The booklet contains so much valuable information touching upon so many phases, and in such brief form, that the use of it would enliven and benefit our present classroom routine.

Trusting that you may agree with me on this subject and will let me hear from you regarding the price, I remain,

Cordially yours,

Katharine B. Woodward, In charge Spanish Woodrow Wilson High School, Portsmouth, Va.

This letter points the way to all of us, both how to assist in its distribution to an influential public and in the actual sale of the booklet. Every copy sold helps to place another copy in the hands of some member of a Chamber of Commerce or of a Board of Education. Moreover, each booklet in the possession of a pupil means that a parent is very likely to read it. The parents will prove our strongest allies.

Another expensive venture this year was the sending of a delegate to the Tenth Annual Foreign Trade Convention and the subsequent mailing of copies of his address to nearly two thousand per-

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sons, business men and college presidents. As the result of this effort our membership list now contains such names as the National Hosiery Mills and the Hibernia National Bank of New Orleans. Of the many commendatory letters I have received, I shall read but one:

The College of the Holy Cross, Worcester, Mass.

Mr. Alfred Coester, Stanford University, California. My dear Sir—

I have recently read with great interest your "Spanish for Foreign Trade," recently sent to the College by the American Association of Teachers of Spanish.

I am writing you in order to obtain information on what the association considers a good Spanish course in the College. The demand for Spanish is steadily growing here and we wish to introduce a course which would help the students to an appreciation of Spanish literature, and at the same time be of practical value to themselves, thereby attaining the purpose advocated by the association. No doubt the association has some publication which would give this information.

Be assured of our sincere gratitude for any help you may be to us in this matter. I remain,

Very sincerely yours,

CHAS. J. GALLAGHER, S. J.

This letter contains a challenge. Our association has advocated the teaching of more Spanish. Everywhere it is being introduced into high schools and small colleges, whether as a result of our efforts or because of a spontaneous demand on the part of the American people, I shall not attempt to say. Now we are appealed to for a representative program. What have we to offer? Where is our syllabus?

I suggest the formation of a large committee, whose members will be cognizant with conditions in many parts of our country. This committee should formulate a program which will meet the needs of such a situation as is described in the foregoing letter.

DISCUSSION AND NEW BUSINESS

Discussing the report, which was accepted, Professor Guillermo Sherwell thought that the members of the A. A. T. S. should be proud of the association and of the opportunity to attend its annual meetings and hear the addresses. In regard to the booklet published



by the committee on information, he thought that the chairmen of Spanish departments in schools and colleges should require their students to study it. At Georgetown University, where he was chairman, he intended to see to it that the students knew its contents before they were promoted.

Professor Fitz Gerald, referring to the demand for a representative program for the study of Spanish, mentioned the syllabus reported by a committee of the Modern Language Association in 1917 and printed in HISPANIA, September, 1918. Finally it was voted that a Committee of Seventeen should be organized by Professor Coester as chairman with power to select the members with wide geographical distribution; said committee to report a syllabus for Spanish especially adapted to the needs of small colleges introducing the study.

Mr. Barlow, chairman of the Committee on Information, made a report of the work accomplished. During the year there have been sent out to superintendents of schools, presidents of colleges and others, reprints of Educating the Educators, by L. A. Wilkins; Should Spanish Be Taught in the High Schools? by E. C. Hills; Spanish for Foreign Trade, by Alfred Coester, and the booklet, Spanish—Its Value and Place in American Education, compiled by the committee. The report of the committee being accepted, it was voted to continue the committee. It was further moved and voted that the committee should distribute reprints of Professor Coester's address, Why Spanish? read at this meeting.

Dr. Roessler's resignation as advertising manager was accepted with regret. A resolution thanking him for his six years' splendid work was passed. In his place Mr. Patrick H. Gallagher was elected advertising manager.

Information having been brought before the meeting that Mrs. Thomas Edison was contemplating the establishment of a scholarship in the United States for a young woman from Spanish America under the auspices of some American organization, it was voted that a committee be appointed to confer with her. Mrs. Medora L. Ray was elected chairman of a committee of three, the other members being Professor Catherine Haymaker of Adelphi College and Miss Brita Horner.

As a testimony of regard to Professor E. C. Hills in view of the



loss of his library by fire, it was voted that the association present him with a bound set of HISPANIA.

Mr. L. A. Wilkins was reëlected to serve for three years as the representative of the A. A. T. S. on the board of directors of the Instituto de las Españas.

Professor Fitz Gerald was elected the representative of the A. A. T. S. on the executive committee of the National Federation of Modern Language Teachers.

After a discussion concerning the award of medals by the association for good scholarship in Spanish and the exhibit of plaster models, the following plan was adopted.

The American Association of Teachers of Spanish shall issue a medal to be awarded for excellence in the study of Spanish, under the following rules and provisions:

- 1. That the medal be of bronze with a ring hanger, having the seal of the association on the obverse and the caravels of Columbus on the reverse, according to the model submitted by the Medallic Art Co., and purchasable at the price named by this company in their correspondence with Mr. M. A. Luria.
 - 2. That the contract be awarded to the Medallic Art Co.
- 3. That the A. A. T. S. appropriate the sum of \$500 to purchase a supply of these medals.
- 4. That the medals be sold at one dollar each to the various chapters, schools, and colleges who will award them,
- 5. That in high schools having a four-year course in Spanish the medal be awarded to the best student in the third year, or sixth term, and to the best one in the fourth year, or eighth term, once each semester in schools organized on the semester basis or once yearly in schools organized on the yearly basis. In schools giving but two years' instruction in Spanish, the medal is to be awarded to the best student completing the two-year course at the end of any semester or year, according to the plan of organization of the school. Determination as to who is the best student is to be left to the discretion of the chapter or Spanish department awarding the medal.
- That in colleges the medal be awarded once a year to the best student in the third year work and the best in the fourth-year course.
- 7. That the medal be never awarded for less than two years of work in a senior high school nor for less than three years of college work.
- 8. That a committee of four be appointed, the chairman to have general charge of the distribution of the medals, and that the three other members act as regional distributors; that these three members be located in Ohio, Southern California, and Missouri or Kansas; that they be empowered to send out medals and receive payment therefore accounting for all receipts to the chairman, who will render his account twice a year to the secretary-treasurer of the association, or more frequently as the latter may require.

- That HISPANIA carry continuously at least a quarter page advertisement briefly reciting the essentials of this plan and giving the names of the regional distributors, with direction to those interested to apply to the nearest distributor.
- 10. That the Chairman of the Committee on Medals be Mr. M. A. Luria, of the De Witt Clinton High School, New York City, who shall have power to select the other members of the committee.
 - 11. That this resolution be printed in HISPANIA.
- (Mr. Luria named as regional distributors Mr. C. Scott Williams, of Hollywood, California; Miss Grace Dalton, Kansas City, Mo.; and Mr. W. H. Hendrix of Columbus, Ohio.)

A motion was then passed commending the work of Professor Espinosa on the completion of his second term as editor of HISPANIA, and the secretary was directed so to communicate with him by telegraph.

It was next voted to thank the following persons for their effective efforts in making the present meeting a success: Messrs. M. J. Andrade, Hymen Alpern, Pedro Caballero, Misses Maria de Villalvilla, Carmen García, and Mrs. R. M. de Morrison.

On behalf of the members from outside the city, Professor Coester moved a vote of thanks to the New York Chapter for so pleasantly and ably conducting the seventh annual meeting. Report of the teller for this meeting. Mr. Pedro Caballero, of the votes cast for officers showed that the following persons were elected: For president, one year, E. C. Hills; first vice-president, three years. L. A. Wilkins; second vice-president, one year, E. W. Olmsted; third vice-president, one year, Benicia Batione; secretary-treasurer, two years, Alfred Coester; members of the Executive Council, C. Scott Williams, three years; E. R. Greene, three years; M. Iturralde, one year.

As the president called for a motion to adjourn, Mr. Wilkins moved that Mr. Williams be thanked for his able conduct of the meeting and that the association express its hearty good wishes to him personally as well as its pleasure that he will be a member of the Executive Council for the next three years.

MEETING OF THE EXECUTIVE COUNCIL

After the adjournment of the general meeting the Executive Council met; present, Messrs, Wilkins, Williams, Coester, Miss Bab-cock; Mr. Fitz-Gerald, proxy for E. W. Olmsted, and Mr. W. M.

Barlow, proxy for E. C. Hills; Mr. Wilkins acted also as proxy for Miss Batione. The secretary read invitations from the Denver Chapter and the Columbus Chapter offering to entertain the eighth annual meeting next December. It was voted to accept the invitation of the Denver Chapter on account of the greater proximity of Denver to the residence of the president for 1924.

The election of the editor of HISPANIA for a term of three years was the next order of business. Professor Espinosa was unanimously reëlected. The consulting editors, Professors J. D. M. Ford and John D. Fitz-Gerald, were reëlected. As associate editors were chosen: Messrs. M. F. Donlan, of Boston, Mass.; A. L. Owen, of Lawrence, Kansas, and Mrs. P. M. Bogan, of Tucson, Arizona.

Alfred Coester

STANFORD UNIVERSITY

NOTES AND NEWS

THE LOCAL CHAPTERS

[Mrs. Phebe M. Bogan, chairman of the Spanish department of the Tucson High School, Arizona, and who has just been appointed Associate Editor of Hispania, will have charge of the Notes and News department. This section of Hispania will include henceforth the news and activities of The Local Chapters and also General Educational News. The editor of Hispania begs all officers of the local chapters of our association, particularly the secretaries, to send directly and promptly to Mrs. Bogan all the activities of the local chapters, as well as any other general educational news for this important and interesting section of our journal.]

ARIZONA CHAPTER.—The annual election was held during the State Teachers' Association meeting held in Tueson, Arizona, November 28. The following officers were elected: President, Mrs. P. M. Bogan; vice-president, Miss Anita C. Post; corresponding secretary, Miss W. Rebeil; secretary-treasurer, Miss Frances Eberling.

After the business meeting Mrs. Dolores Aros sang a group of Mexican songs, among them "La Borrachita" and "Mi Viejo Amor." As encores she sang the old favorites, "La Golondrina" and "La Paloma."

Miss Eberling of the Mesa High School reviewed El Final de Norma; Miss Slavens of the Tucson High School gave a short review of El Conde Lucanor, and Mrs. A. E. Douglas of the University of Arizona reviewed Short Spanish Reviewe Grammar. As these books are all recent publications, the short studies given were fully appreciated. Following the book reveiws, Mrs. Frances Douglas De Kalb read a very interesting paper, entitled, "Concha Espina, a New Star Ascendant." As Mrs. De Kalb is a personal friend of the famous Spanish author, the charm of her paper was felt by all.

After the meeting adjourned Un Bocado Mejicano was enjoyed at the Yucca Tea Room. Mr. Reisler, violin, and Mrs. Douglas, piano, played Spanish dances, and Miss Post sang a group of Spanish songs and one Mexican folk song. This chapter meeting was voted one of the most successful of the meetings during the State Association session.

The Arizona Chapter has on the press a Minimum Vocabulary for a Two-Year High School Course, which will soon be ready for distribution, and which they hope to see adopted in all the schools of the state. One of the ambitions of this chapter is to establish definite requirements and aims for the instruction of Spanish and for language instructors throughout the state. The publication of this yocabulary is, we hope, a step in this direction.

NORTHERN CALIFORNIA CHAPTER.—The Northern California Chapter held two successful and well attended meetings in October in connection with the teachers' institute of the bay section of the California Teachers' Association, which convened in Oakland October 22–25. The programs of the two meetings were as follows:



Oakland High School, Room 44—Tuesday, 2 p.m.: Chairman, Lina S. Jacob, Palo Alto, president of the Northern California Chapter. 1. Educational and Social Progress in Latin America," by Professor Percy A. Martin of Stanford University. 2. "Un folklorista yanqui en España," by Professor Aurelio M. Espinosa of Stanford University.

Wednesday, 2 p. m.: Chairman, Miss Lina S, Jacob, Palo Alto. 1. "Echoes of the Modern Language Section of the X. E. A.," by Miss Frances Murray. 2. "The Preparation of the Modern Language Student," as viewed by—(a) The Parent—Mrs, Randolph; (b) The University—Professor E, C. Hills of the University of California; (c) The Commercial World—Mr. Lastreto, representative of the San Francisco Chamber of Commerce. 3. "Progress Made by the Teachers of Modern Languages," by Miss Lydia Lothrop.

As an outgrowth of these meetings, plans are under way for courses on Hispanic American life and institutions to be offered by the Extension Division of the University of California. Mr. Lastreto's interesting statements as a representative of a large export firm resulted in the appointing of a committee to gather the opinions of business men and others in regard to the teaching of Spanish, and to make such information available to the teachers who are interested.

The December meeting of the chapter was held on December 8 in the San Francisco Public Library. The following program was presented, under the direction of the Berkeley teachers, with Miss Cora McGuire as chairman:

Mrs. Cornish, from the University of California, spoke on "Retratos de hombres ilustres por Pachecho." She exhibited excellent copies of the artist's work, including portraits of Fray Luis de León, Quevedo, and of his pupil, Velázquez. Mrs. Cornish also read fragments of the biographies which accompany Pachecho's work.

Miss Goddard gave a study of Ricardo Leon's "La Casta de Hidalgos." Ricardo Leon, one of the youngest of the modern novelists, contemplating reality, is not a realist; he is fighting for the return of Spain to the ideals of olden days, the days of the hidalgos. A strain of mysticism is found in his books.

Miss Rice spoke on the "Enrichment of the Teacher of Spanish." She referred to an interesting summary in the last "Modern Language Journal." by Dr. Hills, of student opinion on what is to be expected from a modern language course. Another problem is how to hold interest through the second and third year. Oakland Technical High School is attempting to accomplish this by forming accelerated classes, in which those able to do the work may cover the ground more quickly. The retarded classes held by the same school last year are now abandoned because the results were not satisfactory. The discussion which followed Miss Rice's talk was introduced by Miss Murray and Mrs. Stewart, and developed into an interesting exchange of ideas.

A committee was appointed to complete arrangements for a lecture course on Hispanic American life and institutions to be given by the Extension Division of the University of California.



GENERAL EDUCATIONAL NEWS

ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE MIDDLE STATES AND MANUAND.—The annual meeting of the association was held on December 1, 1923, in the Liberty High School, Bethlehem, Pennsylvania. For the Committee on Oral and Aural Tests, Professor Buffum reported the continuance of attempts to have aural tests in modern languages provided by the College Entrance Examination Board. An amendment to the constitution of the National Federation of Modern Language Teachers, proposed by the Executive Committee of the Federation, to change the title of the secretary of the Federation to "secretary-treasurer," was unanimously adopted.

The association then turned to the consideration of papers. Mr. Melvin Eugene Bassett of the Department of Romance Languages, Princeton University, read an interesting and informative paper on "Opportunities in France for American Teachers of French," presenting a mass of welldigested information on summer and winter work, courses, degrees and diplomas, scholarships and appointments, travel with instruction, etc. Miss Elsie I. Jamieson of the Kensington High School, Philadelphia, read a paper on "A Standardized Vocabulary for Elementary Spanish," discussing the previous lists, namely, the list prepared by Professor Ralph Hayward Keniston of Cornell University, published in HISPANIA for March, 1920, and the list prepared by the New York Society for the Experimental Study of Education, under the direction of Lawrence A. Wilkins, director of modern languages in the high schools of New York City, and published as a supplement to El Eco December 15, 1922. Miss Jamieson also gave the results of her own investigation of the vocabularies of ten well-known Spanish grammars, and compared these results with the published lists. The third part of the program was a demonstration by Mr. William M. Austin of "The Use of Phonograph in Modern Language Teaching," under the auspices of the Student Educational Records, Inc., of Lakewood, New Jersey.

The officers for 1923-24 are as follows: President, Frederick Squire Hemry, Tome School, Port Deposit, Md.; first vice-president, Melvin Eugene Bassett, Princeton University; second vice-president, Miss Elsie I. Jamieson, Kensing ton High School, Philadelphia; secretary and treasurer, Professor Henry Grattan Doyle, George Washington University, Washington, D. C.; directors, Professor Douglas Labaree Buffum, Princeton University (ex-president), and Professor Claudine Gray, Hunter College, to serve for 1924; Louis A. Roux, Newark Academy, to serve until 1925; and Francis Louis Lavertu, Hill School, Pottstown, Pa., and James McFadden Carpenter, Jr., of Haverford College, to serve until 1926.

Thanksgiving in Madrid.—On the evening of the 29th of last November ten American señoritas celebrated their national holiday in truly American fashion. The Hotel Ritz furnished the real old-fashioned turkey dinner with everything that goes with this yearly feast. The table was a mass of red carnations, the national flowers of Spain. This fragrant centerpiece was interspersed with American and Spanish flags interlaced. Toasts to their beloved, far-away U. S. A. and stories, as well as songs, abounded. The par-

ticipants were: Alida Degler, Milwaukee, Wis.; Helen Barsaloux, Chicago, Ill.; Margaret Bassett, Toledo, Ohio; Elizabeth Carew, Erie, Pa.; Myrtle Daniels, Erie, Pa.; Ruth Willard, Decatur, Ill.; María de Maeztu, Madrid, Spain; Margaret Mulroney, Fort Dodge, Iowa; Melissa Celly, Colebrook, N. H.; Laurena Marzen, Truckee, Cal. All are students of Spanish at the Universidad Central.

The Spanish section of the New Mexico Educational Association, which met in East Las Vegas, N. M., November 26, 27, 28, held a very interesting session the second morning of the convention. The following program was given:

- 1. Definite Lesson Plans for Teaching Vocabulary and Verbs, by Miss Marie M. Myers, Wagon Mound.
 - 2. Plans for Keeping the Students Interested in the Recitation,
 - 3. Tests and Measurements.
- 4. Report on Course of Study in Spanish for High Schools, by Mrs. Florence Bartlett, East Las Vegas.

The following officers were elected for the coming year: Chairman, Miss Helene M. Evers, State University; vice-chairman, Miss Marie M. Myers, Wagon Mound; secretary, Mrs. Carolyn S. Bell, Mosquero, N. M.

Professor Alice H. Bushee of Wellesley College is spending the year studying and traveling in Spain. Permanent address is Beneficencia 18, Madrid.

Señorita Carmen Ibañez y Gallardo of Madrid is giving several courses of Spanish at Wellesley College, during the absence of Professor Bushee.

PHOEBE M. BOGAN

Tucson High School Tucson, Arizona

THE THIRTEENTH SUMMER SESSION FOR FOREIGNERS OF THE CENTRO DE ESTUDIOS HISTÓRICOS

Madrid. July 7 to August 2, 1924

OFFICIAL ANNOUNCEMENT

Purpose and Arrangement of the Session. This Session is organized by the Centro de Estudios Históricos, an institution established in 1910 by Royal Decree of the Ministry of Public Instruction and Fine Arts, depending on the Junta para Ampliación de Estudios e Investigaciones Científicas, and devoted to teaching and research work on History, Philology, Art, and Spanish Institutions. Valuable assistance is lent by the University of Madrid and other Spanish educational centers. The Session is supervised by D. Ramón Menéndez Pidal as President of the C. E. H. (1), and placed under the immediate direction of D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H. The aim is to offer to foreigners who are engaged in teaching Spanish, or who wish to become familiar with our language and literature, an opportunity of extending their knowledge by means of a brief, intensive, and well-ordered cycle of lectures and practical classes, given by especialists in their respective fields. The instruction is supplemented by lectures on the history, fine arts, geography, and social life of Spain, by excursions to nearby cities of artistic importance, and by visits to the Museums, Royal Palace, Royal Armory, and other centers of historic or artistic interest in Madrid. Madrid is the acknowledged cultural center of Spain (2). This Session, by virtue of the twelve years' experience and the constant advice received from eminent American and English scholars and educators, has reached a high standard of instruction, both scientific and practical. completely suited to the needs of English speaking persons. The program for 1924 marks a considerable improvement over those of previous years. Academic work will begin on Monday, July 7, at 8:30 A. M. This same day at 10 P. M. the inaugural ceremonies will take place in the presence of the Director of the Session, the President of the University of Madrid, a distinguished American educator, and the eminent poet Manuel Machado, who will give a reading of poems.

GENERAL COURSE

LECTURES

Observations on Spanish Popular Poetry. Lecture by D. Ramón Menéndez Pidal, Professor of Romanic Philology in the University of Madrid; Director of the C.E. H.; Member of the Reales Academias Española y de la Historia, Institut de France, Hispanic Society of America, and British Academy; Doctor honoris causa of Oxford University, University of Toulouse; etc.



⁽¹⁾ C. E.H.: Centro de Estudios Históricos.
(2) Please consult the interesting article of Professor Aurelio M. Espinosa, "Madrid como centro artístico" in Hiseaxia, VI, No. 6, December, 1923, ps. 356–364.

Historical Survey of the Spanish Language, With Special Attention to Certain Questions of Syntax, Vocabulary, Phrases, and Peculiar Sayings and Idioms. Ten lectures by D. Dámaso Alonso, Associate of the C. E. H., and Assistant Professor of Spanish in the University of Berlin.

Spanish Phonetics Specially Applied to the Practical Teaching of Pronunciation. Ten lectures (illustrated) by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H.

Spanish Art: Summary of Artistic Life in Spain. Three lectures (illustrated) by D. Elias Tormo, Professor of the History of Art and Vice-President of the University of Madrid, Member of the Reales Academias de Bellas Artes y de la Historia.

Essential Characteristics of Spanish Painting. Illustrated lecture by D. Manuel B. Cossio, Professor of the University of Madrid, Director of the National Pedagogical Museum, art critic and author of *El Greco*, the standard work on this painter.

Historical Survey of Spanish Sculpture. Illustrated lecture by D. Ricardo de Orueta, Associate of the C. E. H., author of Berruguete y su obra, La vida y la obra de Pedro de Mena, La escultura funcraria, standard works on the history of Spanish Sculpture.

History of Spain. Three lectures by D. Enrique Pacheco de Leyva, Associate of the C. E. H. and Corresponding Member of the Real Academia de la Historia.

Geography of Spanish Regions. Two lectures (illustrated) by D. Juan Dantin Cerceeda, Associate of the C. E. H. and Professor of Agriculture in the Institute of San Isidro of Madrid.

Literary and Artistic Life in Madrid. Lecture by D. Manuel G. Morente, Professor of Philosophy in the University of Madrid.

Cultural Relations Between Spain and Foreign Countries. Lecture by D. José Castillejo, Secretary of the Junta para Ampliación de Estudios e Investigaciones Científicas, Professor in the University of Madrid, author of La Educación en Inglaterra, etc.

PRACTICAL CLASSES

Practice of Syntax and Grammatical Comment, on selected texts from modern authors. Ten hours, by several professors under the direction of D. Dámaso Alonso.

Exercises in Translation. Weekly exercises to be done by the students outside of the classroom in connection with the classes in Syntax, and submitted to the professors for correction and comment.



Practice of Vocabulary, on conversational themes concerning phases of ordinary daily life. Ten hours by several professors under the direction of D. Felipe Morales de Setién.

Exercises in Composition, on impressions of travel, excursions, visits, and lectures. Weekly outside exercises in connection with the classes of Vocabulary.

Exercises in Dictation, with explanation of the essential rules of Spanish Orthography. Weekly exercises in connection with the classes on Vocabulary.

Practice of Phonetics and correction of defects of pronunciation. Twenty hours, by several professors specially prepared for this work, under the direction of D. Tomás Navarro Tomás. Text: Navarro Tomás, Manual de Pronunciación Española.

Exercises in Phonetic Transcription, gradually following the questions explained in the General Lecture Course on Spanish Phonetics. Weekly outside exercises in connection with the classes in Phonetics.

The Session will place special emphasis on the necessity on the part of the students of using only Spanish in and outside of the classroom. The use of other languages at any time will be strongly discouraged.

SPECIAL COURSES

These courses are elective. Their purpose is to deal with certain subjects in a more specialized manner than the required General Course permits. Students may register in any of these courses, in connection with the General Course. They will be held at different hours in order to avoid conflict.

- 1. The Spanish Theater. Ten lessons by D. Antonio G. Solalinde.
- 2. The Modern Spanish Novel. Ten lessons by D. Felipe Morales de Setién, Associate of the C. E. H. and Professor of Spanish Literature in the University of Southern California.
- 3. Study of Intonation in the Spanish Language, with comparative examples from other languages. Ten lessons by D. Tomás Navarro Tomás.
- 4. Spanish Popular Music: Regional Songs and Dances, with musical examples. Ten lessons by D. Rafael Benedito, composer, critic of music, Director of the Masas Corales of Madrid.
- 5. Practical Course in Commercial Spanish. Twenty lessons by D. José A. Torá, Chief Accountant of the National Mint.

Excursions and Visits. On week-ends there will be excursions to Segovia, La Granja, Toledo and the Escorial. The Royal Palace, the Royal Armory, the National Archaeological Museum, the Museum of Modern Art, the National Library and the Prado Gallery, will be visited. Visits will also be made to the Palace of the Duke of Alba and the studio of a famous artist. Excursions and visits will be under the direction of the well-known experts D. Elias Tormo, D. Ricardo de Orueta, D. José Maria Florit (director of the Royal Armory), D. Frederico Ruiz Morcuende y D. Francisco J. Sánchez Cantón (subdirector of the Prado Gallery). Admittance to the principal Museums of Madrid will be free



for students of the Session. The Ayuntamiento of Madrid will give a reception in honor of the foreign visitors. The Masas Corales of Madrid will give a concert of folk-lore songs.

Formation of Groups. To intensify the personal work of the student, as many groups as are necessary will be organized in order that there may be no more than ten persons in each group. To accomplish this, a previous classification is indispensable. Persons arriving after the beginning of the Session may attend the Lectures from the date of their registration, but will have to wait until the following day for entrance into the practical classes.

Distribution of Time. Lectures and Practical Classes of the General Course will be given Monday to Friday from 8:30 A. M. to 12:30 P. M., leaving Saturday and Sunday free for rest, visits to museums and excursions outside Madrid. The afternoon hours, most suitable for visits to shops, parks, and general attractions of the city, will be free. The Special Courses, however, will be scheduled for the afternoon, but leaving free the most convenient hours for visits to the city and general relaxation. One of the lectures of the General Course will be given each Monday from 10 to 11 P. M., except the first Monday, which is devoted to the inaugural exercises. On Friday evenings, artistic festivals, dramatics, concerts, informal parties, and dances will be given by the Residencia in honor of the visitors. There will be one holiday, July 25, St. James' Day, the classes of this day being given on Saturday, July 26. At the beginning of the Session a calendar will be published detailing the activities of each day.

Certificates of Attendance. Students who have attended not less than 60 hours of lectures, practical classes, excursions, and visits, may obtain a Certificate of Attendance. Each excursion-day counts for four hours of attendance.

Final Examinations for the Diploma. In order to obtain the Diploma de Sufficiencia certifying an adequate knowledge of the Spanish Language, it will be necessary to be credited with a minimum attendance of 60 hours in the Session, and pass the following final tests: I. Dictation of a Spanish passage: 20 minutes. II. Translation, into one's own language, of a Spanish passage with the help of a pocket-dictionary; 1 hour. III. Translation into Spanish of a passage in one's own language with the help of a pocket-dictionary; 1 hour. IV. An original composition, without the aid of a dictionary, or notes, on one of the subjects of Spanish Literature explained in the Session, and selected from three proposed by the tribunal; 2 hours. V. Phonetic transcription of a Spanish passage with the aid of the Manual de Pronunciación; 11/2 hours. Due consideration will be given to the work performed during recitations. Those students will obtain the Diploma who receive a grade above 60 in each separate final test, the maximum being 100. Students desiring credit for Special Courses must pass other written tests on the subjects taken. Because of the briefness of the Session, and the diversity and abundance of the activities of the students, it is recommended to those who wish to obtain the Diploma that, before entering the Session, they should try to acquire an adequate preparation in Spanish Literary History and Spanish Phonetic Transcription. The value of the Diploma is fully recognized in foreign countries. The University of Columbia and other institutions give credit for it. An attempt will be made by the Instituto de las Españas and The American Association of Teachers of Spanish, to obtain standardized credit in all universities and colleges of America.

Fees to be paid in Madrid on receipt of the registration card. They may also be sent by draft before the opening of the Session, in which case the registration card will be forwarded. Persons who arrive after the first two weeks, will pay the fee of 75 pesetas, irrespective of the time of arrival. Other voluntary expenses are those connected with excursions and purchase of a few books, which do not usually exceed 200 pesetas.

Lodging in Hotels and Boarding-Houses. The cost of board and lodging in Madrid varies from 8 to 20 pesetas daily in second-class hotels and boarding-houses. First-class hotels command higher rates. The management of the Session furnishes lists, but does not hold itself responsible. Students are advised to go to a hotel upon arrival, and later, from the list offered by the Secretary's office, to find a permanent place.

Residencia de Estudiantes. All the lectures and classes of the Session will be held at the Residencia de Estudiantes, situated in the most modern and fashionable part of the city. The Residencia, an official institution, now occupying splendid new buildings, is open to both sexes from June 15 to September 15, and has single and double (two beds) rooms, baths, shower-baths, medical attention, well-equipped class-rooms and laboratories, a library with several thousand volumes, gardens, and athletic fields. J. B. Trend says of the Residencia in A Picture of Modern Spain, London, 1921: "It is situated on rising ground with a view of the Sierra Guadarrama. Even in the heat of summer it is fresh. Summer or winter it is the healthiest spot in Madrid, and in that brisk and exciting mountain air it is most stimulating to intellectual energy." About fifty Spanish professors and students live there, making necessary the use of Spanish. At the tables several Spanish persons will maintain conversation in Spanish. The use of Spanish will be strictly enforced at all times with a penalty for those who break this rule. The price of board and lodging varies from 14 to 20 pesetas a day. There are two types of rooms: (a) for one person, 20 pesetas a day; for two. 16 pesetas each; (b) for one person, 17 pesetas; for two, 14 each. Service in the Residencia last summer was admittedly excellent. Meals were good and abundant, and adapted as far as possible to the tastes and habits of the foreign visitors. Students should have their correspondence addressed to the Residencia de Estudiantes, Calle del Pinar 17, Madrid-6, Spain. Persons who wish to reserve rooms in the Residencia are requested to make application as soon as possible.



^{*}To be paid at the end of the Session only by students who make application for these documents.

Secretary, Exchange of Conversation, Private Lessons. The Secretaria de los Cursos para Extranjeros, Almagro 26 Hotel, Madrid-4 (after July 1, in the Residencia de Estudiantes, Pinar 17, Madrid-6) will answer any inquiries from prospective students. During the Session, the Secretary, D. Antonio G. Solalinde, has office hours for consultation, supply of railway tickets, arrangement of itineraries, etc. Arrangements for private tutoring or exchange of conversation can thus be made, also for instruction in dancing, music, painting or other subjects the student may desire.

General Information. Services Without Charge of the Instituto de las Españas, as Official Representative of the Centro de Estudios Históricos in the United States. Persons who are interested in travel and study in Spain, whether in conducted groups or under their own arrangements, and who wish to receive the official booklets of the Centro and the Instituto; those who wish to register provisionally for the Session (an application sheet must be filled out); to reserve rooms in the Residencia (by means of a deposit of \$5); to obtain lodging in boarding-houses or hotels, estimates of total expenses, advice on itineraries, data about conditions in Spain, letters of introduction, or any additional information, should address

PROFESSOR JOAQUIN ORTEGA.
(In charge of the Division "Studies in Spain" in the Instituto de las Españas)
THE UNIVERSITY CLUB,
MADISON, WISCONSIN

AUTUMN AND WINTER SESSIONS FOR FOREIGNERS OF THE CENTRO DE ESTUDIOS HISTÓRICOS MADRID 1924-1925

Autumn Session: October 6 to December 18, 1924 Winter Session: January 13 to March 26, 1925

Spanish Phonetics Specially Applied to the Practical Teaching of Pronunciation. Twenty lessons by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H.

Spanish Language: Historic Phonetics, Morphology, Syntax and Lexicography. Twenty lessons by D. Américo Castro, Professor of Spanish Literature in the University of Madrid.

Spanish Literature: First Part (Middle Ages and the Renaissance) during the Autumn Session; Second Part (From the Golden Age to Romanticism) during the Winter Session. Twenty lessons in each Session by D. Antonio G. Solalinde, Professor of the C. E. H.

Spanish Art: Arquitecture, Sculpture, Painting. Ten lessons by D. Manuel Gómez Moreno, D. Ricardo de Orueta, D. Elias Tormo and D. Francisco J. Sánchez Cantón, well-known professors and art critics.

Commercial Spanish. Twenty lessons by D. José A. Torá, Chief Accountant of the National Mint.



Practical Classes, on reading of texts, conversation and pronunciation. Thirty lessons. In connection with these classes there will be exercises in composition, translation, and phonetic transcription. The students will be divided into small groups.

Special Courses. Supplementary courses of ten lectures each will be organized for Music, Single Periods of Spanish Literature, History of Spain, Study of Spanish Intonation and Versification, etc. Detailed programs will be ready in April, and sent to any address upon request.

Hours of Classes. Definite schedule will be announced later. Usually classes are held every day except Saturdays from 5 to 8 P. M.

Certificates. At the end of each Session certificates of attendance will be given. Diplomas will be awarded upon examination.

Registration Fees. Each course: 40 pesetas. Special courses: 30 pesetas. Students may elect any of the courses offered, but a minimum of three courses is required to have a right to enter the final examinations for the Diploma.

Information. For information, registration, etc., please apply to the Secretaria del Curso para Extranjeros, Almagro 26 hotel, Madrid-4, Spain, or to Professor Joaquin Ortega (in charge of the Division "Studies in Spain" in the Instituto de las Españas) The University Club, Madison, Wisconsin.

President Ramón Menéndez Pidal. Secretary
Antonio G. Solalinde

REVIEWS

Elementary Spanish, by William Samuel Hendrix. R. G. Adams & Co., Columbus, Ohio, 1923.

If the many new Spanish Grammars which are making their appearance at frequent intervals are to make an appeal to teachers they must present some new principle or method of presentation. Grammars based on almost every conceivable method of modern language instruction have been written for students of Spanish. We are familiar with the grammar-translation method, the direct method, the combination method, the eclectic method, the Gouin method, the inductive method. The last named is probably the least employed, in that very few books are based on it as a regular method. It is true that every method of foreign language instruction possesses its virtues and its faults, and it is further true that for some it has only virtues and for others nothing but faults. Everybody at some time, either consciously or unconsciously, incorporates elements of the inductive method into his teaching. Many have essayed it as the only logical method, but the consensus of opinion among teachers seems to be that it is not a practical, satisfactory method for general use. It appears to work well in a class composed of sincere students who possess a keen mental apparatus. The reviewer has felt, and his opinions are shared by many, that the time which is consumed in trying to teach a goodly proportion of elementary students by the inductive method could be employed to much better advantage in other ways. More than one persistent teacher using the inductive method has confessed that his best directed efforts have, with some pupils, not only failed completely but have nullified all results by reason of the absurd or ridiculous replies of those who are apparently poorly endowed with logical reasoning powers.

If the inductive method is based, however, on a rational textbook, and the pupil has a fair opportunity to evolve his deductions at his leisure outside the classroom, the results with a well qualified teacher will beyond a doubt justify the efforts. Such a textbook is Hendrix' Elementary Spanish. The material has been carefully prepared and graded. The book, according to the author, "is designed to stimulate observation and thought on his (the student's) part." Obviously teachers who use the method under consideration should be able to handle the direct method with facility, and in addition should possess a spirit of uncompromising tenacity and persistence if the most is to be made of this method, which in theory is excellent.

The book contains sixteen illustrations, most of which differ from the general run of illustrative material, and six maps. In an introduction of less than five pages the author has attempted to give some idea of Spanish pronunciation, syllabification and accentuation. In so brief a space it is impossible to do justice to the subjects treated, and as a result this part of the book is lacking in quality, for all will concede that so much material cannot be treated adequately in so limited a space. All mention of diphthongs and triphthongs, use of capitals, etc., has been omitted. For an adequate treatment of Spanish pronunciation the reader is referred to Professor Navarro Tomás' Manual de pronunciación española, Madrid, 1918. (Why not the revised edition of 1921?)

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The fifty lessons which make up the grammar proper are agreeably short; they average slightly more than two pages to a lesson. Every tenth lesson, except the fiftieth, is intended to serve as a review of the material which has gone before. Everything in each lesson is in Spanish, except that beginning with lesson fifteen one section of each lesson is devoted to questions in English on points of grammar. It is expected that the answers to the questions will be arrived at inductively, but a compromise has been effected, for in order to answer these questions on grammar the pupil has but to turn to page 141, where begins a "topical list of the principal constructions involved in the questions on grammar in the text," and he will find all questions answered for him. In theory the pupil is to deduce his grammar from the Spanish text, but in practice he will undoubtedly refer to the rules which are printed in the topical list. He will save much time in so doing, and the average student is an efficiency expert in matters concerning the saving of time devoted to study.

Each lesson is composed of a theme in Spanish, a cuestionario based on the theme and at least one additional exercise the nature of which varies, though the standard (twenty in all) is what for want of a better name may be called the dash-replacing exercise. The Spanish themes are intended to familiarize the student with "the main geographical features" of Spain, with "something of its history and resources" and with "some idea of the characteristics of the people." The foregoing features have been prepared with a great deal of care. The vocabulary employed in the book consists of about 1400 words exclusive of numerals, verb forms, etc.

One cannot call Hendrix' Elementary Spanish a grammar, if by grammar one means a book of reference or a book devoted to the presentation of grammatical rules, for it does not aim to present rules. It is especially a book for those who would learn Spanish in Spanish by the inductive method. The book is not exactly a pioneer in its field but it differs radically from the great majority of textbooks devoted to the presentation of the elements of Spanish. Its author is to be commended for his effort and the work merits consideration and trial by teachers who would not fall into a rut.

The following misprints have been noticed: p. 4, 1. 2 oeste España for oeste de España; p. 4, 1. 14 España for España; p. 7, 1. 2 Andalucia for Andalucia; p. 18, 1. 7 páis for país; p. 32, 1. 10 professor for profesor; p. 34, 1. 25 cuadermos for cuadernos; p. 36, lines 16 and 25 diá for dia; p. 41, 1. 8 discipulos for discipulos; p. 51, 1. 16 add antiguos after edificios; p. 53, lines 2 and 14 divide capital so as to read ca-pital; p. 53, 1. 14 bibloteca for biblioteca; p. 55, 1. 25 semipicales for semi-tropicales; p. 56, 1. 8 páis for país; p. 58, 1. 28 frio for frío; p. 64, 1. 20 volvío for volvío; p. 64, 1. 23 como for cómo; p. 82, 1. 15 preverbio for proverbio; p. 105, 1. 1 divide difer-encia so as to read difer-encia; p. 112, question 9 que for qué; p. 120, 1. 10 traido for traído; p. 121, 1. 8 desarollo for desarrollo; p. 132 sintais for sintáis; p. 167 extrangero for extranjero; p. 184 reprentar for representar; p. 188 subj. pron. tu for tú.

GEORGE IRVING DALE

Washington University St. Louis, Mo.



Short Spanish Review Grammar, by Seymour and Carnahan. D. C. Heath & Co., 1923.

In a neat-looking volume of 184 pages the authors have prepared material suitable for "a systematic review of the essentials of grammar." No studied attempt has been made to add to the material which the student has already had in class; in fact it even passes over facts which are generally incorporated in an elementary Spanish Grammar. There is for instance no mention of augmentatives or diminutives. But it is very true that most so-called elementary grammars give far too many details which could well be left for a later period when advanced grammar is studied. The authors wish the users of their book "to work over repeatedly the fundamental rules of grammar and to apply them to reading and composition of a lively, conversational style." And, in the reviewer's opinion, their efforts have been directed toward this goal on every page of the book. It is very seldom, indeed, that so satisfactory and usable a textbook is offered to our teachers of Spanish. The book is an innovation in many ways. It is not an advanced grammar nor is it a mere outline of high points. It appears to be a workable, usable, lively classroom text, and merits the consideration of all who aim to review Spanish grammar in the classroom by combining rule with practice. The nearest approach to this type of text is found in some of our Spanish Composition books; the latter, however, as their name implies, do not enter into such a complete or systematic review of the essentials of grammar.

The book is composed of fifteen exercises or lessons, which may be divided into two, three, or four parts as suggested by the authors in the preface to the work. There are in addition four appendices and the usual vocabularies. Unlike the arrangement in most textbooks the vocabularies are both placed on the same page, Spanish-English above and English-Spanish below, and "afford a considerable saving of time." Each exercise is made up of a statement of points of grammar systematically arranged and with sentence illustrations, a small list of common idioms, an original Spanish theme of unusual interest, a cuestionario, a suggestion in Spanish of titles for original themes in Spanish, an English composition based on the Spanish theme and a series of disconnected sentences in English which serve as a practice drill on the grammar topics of the lesson. The first lesson in the book is followed by a special supplementary lesson which presents schematically the information necessary for a review of all verb forms. Were it not for compression of the sort which is evident in the supplementary lesson particularly and which is also noticeable elsewhere in the work this book would serve remarkably well as a first year college Grammar, especially on occasions when it would be desirable to obtain a knowledge of the essentials of the language in a very short period of time. It may not be amiss to add that this book is of the type which should be recommended to those who possess a knowledge of Latin or of some other Romance language and who wish to add to their accomplishments a reading knowledge of Spanish. There are such,

One seldom finds a textbook so free from typographical errors and from statements with which one might take issue. Concerning the latter the reviewer desires to call attention to the following: The word *Mohâmed* is used both with (p. 53) and without (p. 51) an accent. Would it not be better to use the Spanish form of the word: *Mahoma?* Exercise IX mentions the fact that the sereno

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is called a gritos. It would seem that a very common practice, that of clapping the hands to call the screen would be more natural. The indefinite pronoun alguien is regularly written with an accent on the last syllable. This has not been the practice apparently since the seventeenth century, and one now accents the word on the penultimate syllable.

Notes 1 and 2 on page 138 present a novel attempt to aid students in learning the Spanish verbs which belong to classes II and III of verbs whose radical vowel undergoes a change. As a general rule very little memory work in the learning of grammar rules is required of our students of Spanish. Perhaps these lists of verb endings which the authors give will be a welcome addition, for they possess a useful function. Many will doubtless claim, however, that lists which contain the commonest radical changing verbs are more effective from the standpoint of the student. But regardless of what the opinion of individual teachers may be in regard to isolated statements in this Review Grammar one feels certain that all will welcome it as an up-to-date, practical book for which many have felt a need, and which is all its name implies, a Short Spanish Review Grammar.

The following are the only errors in printing which have been noted: p. 119, par. 166 come for come; p. 123, question 4 Que for Qué; p. 125, l. 5 omit dash; p. 136 enviar for enviar; p. 151 under better, numca for nunca; p. 158 under football, balompie for balompié; p.169 Don Quijote was probably first published in 1605; p. 174 under unwillingly, gama for gama; p. 176 under whose, quien for quien.

GEORGE IRVING DALE

WASHINGTON UNIVERSITY St. Louis, Mo.

Spanish Humor in Story and Essay, chosen and edited with exercises, notes and vocabulary, by S. Griswold Morley, Professor in the University of California. Ginn & Co., New York, 1921. X+304 pages.

Professor Morley has done Spanish teaching in the United States a distinct service in the publication of the above book. It is a collection of essays and stories of a character quite different from those of the many texts that have selections from modern Spanish for the class-room. Some of them are ordinary newspaper articles written by one of Spain's foremost periodistas. Julio Camba. Camba writes about Americans and Germans with a sympathetic sarcasm that is thoroughly enjoyable and valuable for the American students. The collection as a whole is unique and the title, Spanish Humor in Story and Essay, is most appropriate.

The last three selections have too much dialect Spanish and the reviewer is of the opinion that they should not form part of this interesting little volume. The editor states in his preface that the selections have been graded. There may be a difference of opinion about the first selection. The articles by Camba seem to the reviewer to be the easiest. Perhaps their interest and novelty make them more attractive to the average student and we think for that reason that they are easier.



The reviewer has used Spanish Humor in Story and Essay for the last three years in the first quarter of Advanced Spanish Composition and Conversation. For such a class the selections are admirable. They are interesting for all students and provoke abundant, intelligent discussion in Spanish. In this class I never translate into English, and the essays and stories of Professor Morley's book have been a great boon in the conversation work. They are also excellent for oral and written composition. It is to be regretted that the editor did not supply us with a more abundant set of exercises, especially of the type directed for oral work.

The editing, notes and vocabulary leave little to be desired. The work has been done with such care that one may indeed reccommend it as a model of editing for American schools and colleges. We have found a few words missing in the vocabulary. I now find only afilar and antojarse marked in my copy as missing. Under dar razón, the meanings "to inform." "give information" should be added.

The following observations the reviewer makes with hesitation and merely as suggestions:

Page 9, line 7: The use of uno here indicated is widespread in modern Spanish. Benavente, Martinez Sierra and others use it continually, and it is now good Spanish even if in origin a Gallicism.

Page 13, line 15, se va de juerga. The vocabulary gives under irse de juerga. "to go off on a bat." Irse de juerga means merely "to go out to have a good time."

Page 25, line 10: The actual grammatical rule should be stated here. The note is meaningless to the average student.

Page 55, line 17, *en mis tiempos*. This phrase is not explained either in the notes or vocabulary. It means "when I was young."

Page 87, lines 21-22, lc daba tres patadas, etc. This construction is not satisfactorily explained in the vocabulary. It should be translated in the notes thus: "and as for the pathos, he hated it like poison."

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OBITUARY

CARLOS BRANSBY

In the last five years the Department of Spanish of the University of California has lost by death that <u>prince of Spaniards</u>, Ramóñ Jaén, and a promising young scholar of unusual attainments. Forrest Eugene Spencer, and now the dean of Spanish teachers on the Pacific Coast, Dr. Carlos Bransby, who died in Berkeley September 28, 1923, three months after passing his seventy-fifth birthday. Thus this veteran teacher, who had retired from active service two years before, owing to failing eyesight, completed twenty years of service in the university, and outlived these younger and more robust colleagues.

Dr. Bransby came of a line of English pedagogues. His grandfather had maintained in London a school for boys, among whose pupils was Edgar Allan Poe. A son, John Bransby, emigrated to Bogotá, Colombia, where he married and reared a large family, of whom Carlos was the youngest son. The father was an accomplished Latin scholar and teacher. He gave much personal care to the education of young Carlos, who continued his studies in the Jesuit College of St. Bartholomew and in the National University, making a creditable record among students much older than he. At the age of twenty he came to the United States to study for the ministry, a purpose which had been the cherished wish of his father. So great was the confidence of his friends in his character and reliability that he was entrusted with the responsibility of carrying to the American government a treaty which had been drawn up by the government at Bogotá and which he personally handed to the Secretary of State in Washington.

Young Bransby spent a year at a preparatory school to perfect himself in English and in Greek, and won the annual prize for the best composition in English. He took the full classical course at Lafayette College in Pennsylvania, where he graduated in 1874; thirty years later he received from his Alma Mater the honorary degree of Litt. D. In 1877 he graduated from the Union Theological Seminary in New York, standing second in a large class that was led by the distinguished Hebaist, Dr. Francis Brown. He was ordained to the ministry and gave ten years of acceptable service in home mission fields in Kansas and Missouri.

In 1888, Dr. Bransby came to California and soon began his career as a teacher of Spanish. He became widely known as a capable, conscientious and faithful teacher. In 1901 he was called to the University of California. He liked to say that during the long period of his service he had not lost more than one week from the classroom on account of illness. He founded and carried on for years the Spanish club, and gave freely of his time in preparing and directing Spanish plays and other useful attractions. He early became a life member of the American Association of Teachers of Spanish,



and he was a charter member of the Northern California Chapter of that body.

Dr. Bransby was a systematic and diligent worker. He made a number of very useful translations into Spanish for the American Tract Society, and edited the first Spanish hymnal, to which he contributed one hymn of his own composition. He prepared a Spanish reader that still holds its own. He issued a careful edition of Fernán Caballero's Un Servilón y Un Liberalito, and one of the Biblical drama Baltasar by Gertrudis Gómez de Avellaneda, He had exemplified his views on the teaching of Spanish in a forthcoming beginner's book. He had made a careful selection of articles by Colombian writers on the manners and customs of his native land, and had invited the present writer to collaborate with him in editing these Cuentos y Cuadros Colombianos. After a period of ill health had interrupted the work, the task of writing the notes was undertaken last summer, and he was enjoying this retrospect of the life he had known in his boyhood days when he was called away. Although Dr. Bransby had lost the use of his right arm through a slight stroke of paralysis, he kept at his work with unclouded mind. An attack of bronchitis found his powers of resistance fatally weakened, and the end soon followed.

A service to his fellow-teachers that should not be overlooked was the assistance he rendered in assuring the accuracy of books submitted to him by ambitious writers. Often he furnished such help voluntarily in careful lists of corrections that offered marked improvements over the original work. In this he was always kindly and generous.

Dr. Bransby had the courage of his convictions, which were carefully thought out and vigorously expressed. He had a quick sense of humor, and often amused the Academic Senate by some keen exposure of awkward or erroneous English in high places. Alike in conversation and in formal discourse, he was entertaining in story or reminiscence, instructive in the discussion of problems, impressive in his ready adaptiveness and choice of words. He was warm-hearted and of deep feelings. He was loyal to his friends. He became a naturalized citizen of the United States forty years ago, and was an ardent patriot. Yet his friends were accustomed to say that to the last he was a Colombian to the backbone. He had wished to live to prepare two works for the edification and the enjoyment of people of Spanish speech. One was an adequate and modern life of Christ; the other was an edition of Don Quijote that should be free from objectionable scenes and expressions. He did not live to realize these ambitions.

At the age of seventy Dr. Bransby took to himself a wife in the person of a daughter of his college chum, and he spent five happy years in a home made bright by her presence and care, and in which he could dispense the gracious hospitality so characteristic of his native land. And in the twilight of his days, weakened in body but strong in faith, he passed to his reward.

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VOLTAIRE AND SPAIN

Not without notable individual exceptions, the France of the sixteenth and seventeenth centuries hated Spain, while that of the eighteenth despised her. Nothing found favor with the philosophers of the eighteenth century. For them Spain was the land of fanaticism and ignorance. With its priests, monks, and the Inquisition they believed it incapable of contributing anything of value to the fields of letters, sciences, arts, commerce, and industry.¹

Montesquieu did much to foster this sentiment at the beginning of the eighteenth century. His sarcastic comments on Spain and the Spaniards scattered through the Lettres persones made a marked and lasting impression upon a numerous public.2 Voltaire, who followed, shows the same scorn and with a more caustic pen. "Spain," he declares, "is a country with which we are no better acquainted than with the most savage parts of Africa, and which does not deserve the trouble of being known."3 In the light of this confession, such scorn is unjustifiable in a man of Voltaire's universal curiosity, and must be attributed in large part to a deep prejudice which was shared by many of his contemporaries. This prejudice can be detected throughout his treatment of Spanish history and civilization. At times he tries to be impartial and succeeds not infrequently, yet the specter of Church influence and the Inquisition is always present; nor can he entirely forget that for three hundred years Spain had been France's most dangerous and often successful competitor for the hegemony of Europe.

The writer's purpose in these pages is to study Voltaire's treat-



¹ Morel-Fatio, Etudes sur l'Espagne (Paris, 1895), I, 61-107.

²Montesquieu, Lettres persones (Edition Barckhausen, Paris, 1913), XXIX, LXXVIII, CXXI, CXXX, CXXXVI.

³ Voltaire, Ocurres complètes (Edition Molland, Paris, 1883-85), I, 390-91. All subsequent references will be to this edition.

ment of Spain, and to point out and discuss this prejudice in the light of some of the most important sources which he must have consulted.

I.

Beginning with the time of the Visigoths Voltaire claims that their rulers desired to unite the people, then divided by dogma, through liberty of conscience. Leovgild took such a step when his son Hermenegild, who had been converted to Catholicism, rebelled against him.4 It was unsuccessful and the inference here is that the Catholic element refused to unite, thus proving itself a source of discord. But Mariana, whom Voltaire knew, reports that Euric (482), after having made Arles the capital of his kingdom, gave vent to his fury against the Catholic religion and drove the bishops out of their churches. Theodoric (526) made war against the Christian religion, and his nephew Amalaric maltreated his wife Clothilda on account of her faith. As for Leovgild (582), he pretended to harmonize Arians and Catholics in order to deceive the latter and make them abandon the cause of his son. After Hermenegild's defeat, however, he persecuted the Catholics severely, exiled bishops, seized the revenue of churches, and abrogated ecclesiastical privileges.6 Calmet declares that as soon as Leovgild learned of his son's conversion to Catholicism he sought all means to destroy him, and that it was only in selfdefense that Hermenegild sought the support of the Roman party. Severe persecutions followed the death of the young prince.⁷ Puffendorf gives practically the same account of Hermenegild's rebellion.8 None of these writers claims any attempt at reconciliation on

^{*} Essai sur les mocurs, XI, 312.

⁵ XII. 537, 558; XXXI, 212; Voltaire, Ocurres inédites, publiées par Fernand Caussy (Paris, 1914), I, 80, 161, 223, 225.

⁶ Mariana, Historia general de España (Madrid, 1818), IV, 56, 77, 80, 125-26, 134-35.

⁷ Calmet, Histoire universelle sacrée et profane, depuis le commencement du monde jusqu'à nos jours (Strasbourg, 1735-71), VI, 239-51. Voltaire visited Calmet and saw the manuscript of the Histoire, see XXXVIII, 226 seq., 238; XXXIX, 211, 220; Voltaire, Ocucres inédites, publiées par F. Caussy, I, 215.

⁸ Puffendorf, Introduction to the History of the Principal Kingdoms and States of Europe. Enlarged, and continued down to the year 1743, by M. Martinière. Improved from the French by Joseph Sayer (London, 1748). I, 22-27. For Voltaire's acquaintance with Puffendorf, see XVIII, 426; XXIX, 198; XXXVI, 282; Voltaire, Ocuvres inédites, publiées par F. Caussy, I, 18, 257.

the part of the Visigothic rulers of Spain down to the time of Leovgild.

Voltaire finds another source of discord in the power which the bishops shared with the nobles to make and unmake kings. For example, they elected the bastard son of Reccared, Liuva, against the claims of the legitimate heirs, and when he was assassinated, they did not hesitate to elect the assassin Witeric. But according to Mariana, Liuva succeeded his father without opposition and Witeric seized the throne by force with the support of his followers. Puffendorf calls Liuva the eldest son and successor of Reccared. 19

The immediate causes which brought the Moors into Spain are still a source of speculation. Voltaire rejects the romantic story of Roderic's amours with Count Julian's daughter, but does not hesitate to accept the intrigue of the Archbishop of Seville, Oppas (whom he calls the son of Witiza), with Julian and another bishop named Torizo. This theory which made of two bishops the leaders of the great betrayal appealed to him, for he saw in it the ever baneful influence of churchmen. Other historians, however, though mentioning Oppas, place the main responsibility on other shoulders. Calmet, Mariana, Puffendorf, Mézerai, and d'Orléans accept the story of Julian's daughter and make the sons of Witiza, Iba, and Sisebut, together with Julian, chiefly responsible for the coming of the Moors into Spain. Page 18 of the story of the Moors into Spain.

Voltaire discards all the legends and exaggerations which accumulated around the figures of Pelayo and his successors down to Alfonso II, with whom, he declares, we begin to find again Christian kings in Spain. But ready as he is to discard the legends which glorify the deeds of Spanish heroes he is just as ready to accept those which throw discredit upon her rulers. He affirms that Pelayo, his

⁹ Essai, XI, 312.

¹⁰ Mariana, ор. cit., IV, 169-70.—Puffendorf, ор. cit., I, 28.

¹¹ Essai, XI, 313. In XXIV, 478, Voltaire quotes from Desormeaux et Dutertre, Abrégé chronologique de l'histoire d'Espagne (1758). We have been unable to obtain this work in America.

¹² Calmet, op. cit., VI, 644.— Mariana, op. cit., IV, 308-14.— Puffendorí, op. cit., I, 33-35.— Mézerai, Abrégé chronologique de l'histoire de France, Nouvelle édition, augmentée (Amsterdam, 1740). I, 422.— D'Orléans, Histoire des révolutions d'Espagne, revue, continuée et publiée par les PP. Rouillé et Brumoy (Paris, 1787), Vol. I, livre I, pp. 6-24. Voltaire knew well both Mézerai and d'Orléans, see Table générale, L11, 155-56, 220.

son Favila, Alfonso, Mauregato, and Bermudo did not deserve to be called kings of an imaginary kingdom. Alfonso II was cunning and cruel and his refusal to give to the Moors the tribute of a hundred maidens ought not to have won for him the appellation of Chaste. The life of Alfonso III was a tissue of treachery and cruelty; the eyes of his four brothers were put out at his command. The inhabitants of Asturia, León, and Aragon were barbarians of such ignorance that Alfonso had to employ Moslem teachers for his son.¹³

The heroic deeds of Pelavo and his successors are related in detail by most historians. D'Orléans calls Pelavo and his immediate successors kings of Asturia and those later, down to Ordoño II, kings of Oviedo. Voltaire doubts the existence of this kingdom of Asturia, for in his opinion the Saracens, who conquered half of France under Abd-er-Rahman in 734, would not have left such a kingdom unmolested behind them; but d'Orléans claims that the Saracens thought that once they were established on the other side of the mountains Pelavo would be left without hope of assistance and would easily succumb. Mézerai. Calmet. Puffendorf and others state that Pelayo was recognized by the Asturians as their king. All these historians agree that Alfonso II was surnamed the Chaste not because, as Voltaire claims, he had refused the Moors the tribute of a hundred maidens, but because of his extraordinary continency. They also agree that Alfonso the Chaste was an accomplished monarch who made not a few additions to the Christian territory, and that he was a generous, magnanimous, and religious prince. Great praise is also bestowed by them upon Alfonso III, whose whole reign of fortyeight years was an almost continual series of successes against the Moors or his own rebellious subjects; he made it his business, in the intervals of peace, to rebuild, fortify, and people the places taken from the Moslems. D'Orléans praises him highly and adds that if he had the eyes of his four brothers put out it was because they had conspired against him, and that it was moreover a very common punishment among all nations at that time. As for the ignorance of the Spaniards, Calmet remarks that barbarism had never been greater than under the rule of the Merovingians in France.14

¹⁸ Essai, XI, 314-17.

¹⁴ D'Orléans, op. cit., Vol. I, livre I, pp. 51-122.—Puffendorf, op. cit., I, 36-41.—Mézerai, op. cit., I, 426.—Calmet, op. cit., VII, 76, 92, 186, 277, 491.—Mariana, op. cit., V. 1-124.

The Essai sur les moeurs disposes of the eleventh century with a few pages which are but an enumeration of crimes. We read that Sancho García poisoned his mother and that his son. Don García was stabled by three noblemen on the eve of his marriage. Ferdinand I, whom the Spaniards called the Great in order to dishonor such a title, took Old Castile, and later the kingdom of León, of which he despoiled his brother-in-law after having killed him in battle. He also seized Navarre from his own brother, whom he ordered to be assassinated. The first exploits of the Cid were to aid Ferdinand's eldest son Don Sancho to rob his brothers and sisters. Alfonso VI was ungrateful, for he waged war against the son of Al Mamún. who had befriended him when a fugitive. He married Zaida, daughter of the Moorish king of Andalusia. As for the Cid, Voltaire follows the Spanish legend literally. Attaching as he does great importance to men of action, he saw in the Cid not the condottiere who would sell his sword to the highest bidder, but the perfect knight, faithful to his king and more powerful than he.15

Mariana calls Sancho García a pious prince, endowed with great virtues both of heart and body. As for the story that he poisoned his mother because she wished to marry a Moor, he confesses that it lacked foundation. Calmet blames Sancho for having revolted against his father, but considers him an estimable prince. According to his version, the poisoning of Sancho's mother was not premeditated. She, having fallen in love with a Moor and fearing to marry him while her son was still living, decided to poison Sancho, who discovered the plot and forced his mother to drink first the potion she had prepared for him. D'Orléans gives the same version as Calmet, while Puffendorf does not mention the story of the poisoning at all.¹⁶

Voltaire considered Ferdinand I unworthy of the title of Great, but Mariana calls him the most powerful king in Spain at that time and says that, in addition to power and greatness, he showed great zeal for the welfare of the Christian religion. Moreover, on account



¹⁵ Essai, XI, 373-78. Concerning the marriage of Alfonso VI to Zaïda M. Armand Gasté in a note on p. 377 says: "Suivant l'usage musulman adopté par la plupart des princes de l'Espagne chrétienne, Alonzo n'admit dans sa couche Zaïda, fille de Ben-Aden, émir de Séville, que comme concubine et non comme épouse. Les réflexions dont Voltaire fait suivre ce fait sont également fausses."

¹⁶ Mariana, op. cit., V, 234, 252.—Calmet, op. cit., VIII, 219-21.—D'Orléans, op. cit., Vol. I, livre I, 177.—Puffendorf, op. cit., I, 45.

of his merits and military prowess, he was called by the people Emperor. He did not intend to despoil his brother-in-law of León but was attacked by the latter, who was killed in battle. Nor does Puffendorf state that Ferdinand killed his brother-in-law in battle. As for Don García of Navarre, brother of Ferdinand, Mariana informs us that he was not satisfied with the division of the kingdom which had fallen to him. During an illness Ferdinand visited him, but, discovering that his brother had planned to seize him and force his demands, he escaped. Later Don García visited Ferdinand, but was taken prisoner and sent to the castle of Ceya, from which he also escaped. Immediately he gathered an army and invaded Castile. Ferdinand would willingly have come to terms with his brother but the latter was obdurate and the battle took place, with disastrous results for Don García, who was killed by two soldiers. Puffendorf asserts that Don García was killed by one of his own subjects whom he had formerly injured, and that Ferdinand contented himself with only a few places which had once belonged to Castile. According to him. Ferdinand was surnamed the Great for his bravery and canonized for his piety. D'Orléans and Calmet give practically the same account of these disputes, and both speak highly of Ferdinand. 17

Alfonso VI is not called ungrateful by the historians we are studying. When the king of Cordova attacked Al Mamún, Alfonso went to the aid of his former benefactor. They are also inclined to believe that Al Mamún was not urged by Alfonso to pay the tribute which he had promised Ferdinand the Great. Yahia, who succeeded his brother, Hishem Al Kadir, as king of Toledo, proved such a bad ruler that he aroused the hatred of both Moors and Christians, who sought deliverance, the former by appealing to the king of Badajoz and the latter to Alfonso. Rather than see Toledo fall into the hands of the king of Badajoz, Alfonso, believing that his debt to Al Mamún had already been paid, marched against Toledo. As for his marrying Zaïda, Mariana claims that she became a Christian.¹⁸

In his treatment of the twelfth and thirteenth centuries, Voltaire gives a correct summary of the main events which took place, but

¹⁷ Mariana, op. cit., VI, 6-29.—Puffendorf, op. cit., I, 49-50.—D'Orléans, op. cit., Vol. I, livre II, pp. 192-214.—Calmet, op. cit., VIII, 392-94.

¹⁸ Calmet, op. cit., VIII, 519-20.—Puffendorf, op. cit., 1, 51-53.—D'Orléans, op. cit., Vol. I, livre II, pp. 232-38.—Ferreras, Jean de, Histoire générale d'Espagne, traduite de l'Espagnol par M. d'Hermilly (Paris, 1742), III, 235-308.—Mariana, op. cit., VI, 76-140.

without any comments on the important strides which Spain made during this period and on the prominent place which she took among the cultured nations of Europe. He speaks highly of Ferdinand III and bestows unstinted praise upon Alfonso X.19 Most historians, however, do not agree with Voltaire as to the merits of Alfonso as a ruler. While admitting his learning, they point out that he lacked decision and will power. His campaigns against the Moslems were of slight consequence. He was chosen Holy Roman Emperor, but neglected to go to receive the imperial crown. To his unwise measures to procure funds he added extravagant liberality, he debased the coinage, increased the salaries of court officials, and expended enormous sums in celebration of the marriage of his eldest son. He had to wage war against James of Aragon, his father-in-law, because he wished to divorce his wife on grounds of sterility. It is also pointed out that he unjustly preferred his second son Sancho to the sons of Blanche of France, widow of his first son.20

The Essai devotes an entire chapter to Peter the Cruel.²¹ Voltaire was so impressed with the dramatic events of Peter's life that he made him the hero of one of his tragedies²² and constituted himself his apologist. "I agree," he says, "that Peter the Cruel avenged himself with barbarity, but I see him betrayed and persecuted by his bastard brothers and even by his wife; supported, in truth, by the Black Prince, the best man of his time, but having, of course, France against him, since he was protected by the English; overcome finally by a band of brigands and assassinated by his bastard brother, for he was killed while unarmed; and this Henry of Trastamara, assassin and usurper, has been respected by historians because he was successful."²³ That the character of Don Pedro appealed to the dramatist in Voltaire is seen in a letter he wrote to Count d'Argental in 1761. "Peter," he writes, "whom you Frenchmen, following the Italians, call the Cruel, was no more cruel than any other. . . . They gave him

¹⁹ Essai, XI, 507-14.

²⁰ Calmet, op. cit., XI, 20, 21, 222, 469, 470, 479, 481, 483.—Mariana, op. cit., VIII, 54-180.—Puffendorf, op. cit., I, 62-67.—D'Orléans, op. cit., Vol. II, livre III, pp. 136-53.—Bayle, Dictionnaire historique et critique, 5e édition, revue, corrigée, et augmentée avec la vie de l'auteur, par M. de Maizeaux (1740), II, 94, article Alfonso X.

²¹ Essai, XII, 29-32.

²² VII, 259, Don Pedre.

²³ XXIV. 567. Remarques sur l'Essai sur les moeurs.

this title because he had a few priests hanged who deserved it; he was also accused of poisoning his wife, who was a harlot. He was a proud, courageous, violent, impassioned, active, laborious young man, perfectly suited for a dramatic character."²⁴

In this defense of Don Pedro, Voltaire stands almost alone among historians, all of whom agree in calling this monarch one of the most cruel in Europe. According to them he assassinated his step-mother, had Garcilaso de la Vega's brains beaten out in his presence, and poisoned his young and innocent wife. Blanche de Bourbon, who was a gentle and virtuous princess. Peter was married to no fewer than three wives before he was twenty-one. Don Samuel Levi, who helped him to escape from the city of Toro, was strangled by the king's order. When he took Toledo in 1355 he ordered a massacre of Jewish merchants: a still more dreadful massacre of Christian nobles was ordered when he took Toro in 1356. He caused the assassination of his brother Fadrique and many nobles who had been the latter's friends and partisans. After he had been restored to the throne by the aid of the Black Prince, he continued his policy of murder and destruction and never kept the promises he made to that prince. Historians differ as to the manner of his death, but all agree that it was well-deserved.25 Calmet calls Trastamara "un très bon prince, qui sut parfaitment se soutenir dans la mauvaise comme dans la bonne fortune, homme de conseil et d'expéditions, méprisant la délicatesse dans la nourriture et la somptuosité dans ses habits."26

Internal disorder reached its height in Castile during the unfortunate reign of Henry IV (1454-74). Voltaire, as is to be expected, emphasized the immorality of the court in which the king and queen were the worst participants. He admits that the king was enervated from pleasure and that few women had in their love affairs shown more disregard for decency than the queen, yet, contrary to the opinion generally held in Castile and in order to discredit

²⁴ XLI, 394.

²⁵ Mariana, op. cit., IX, 241-66; X, 25-108.—Puffendorf, op. cit., I, 66-69.— Mézerai, op. cit., II, 425-27.—D'Orléans, op. cit., Vol. III, livre V, 1-153.— Ferreras, op. cit., V, 239-408.—Daniel, Histoire de France depuis l'établissement de la monarchie Française dans les Gaules (Paris, 1755). VI, 30-63. Voltaire was well acquainted with Daniel, see Table générale, LI, 279.—Calmet, op. cit., XII, 507; XIII, 38-80.

²⁶ Calmet, of. cit., XIII, 80.

Isabella's claim to the throne, he is inclined to believe that a daughter born to the royal couple eight years after their marriage was legitimate. Moreover, he does not say that king Henry's first marriage with Blanche of Navarre was dissolved, after it had existed twelve years, on the ground of impotence. However that may have been, Voltaire does not seem to have understood the Spanish laws which regulated the succession. These laws were to be interpreted by the representatives of the nation in *Cortes;* in fact, this body had the power to determine the succession itself in the most absolute manner. In this case the *Cortes,* which had tendered the usual oaths of allegiance soon after the birth of Joanna, reversed its former acts, and did homage to Isabella as the only true and lawful successor.

П.

Ferdinand and Isabella, especially the former, have been very severely treated by Voltaire. According to him they did not live like husband and wife whose possessions are in common, but like two allied monarchs; they neither loved nor hated each other, saw each other rarely, and were jealous of each other's power in the administration. The queen was jealous because of the infidelity of her husband, who filled with bastards all the posts where he resided. Voltaire points out the treachery of Ferdinand towards his ally Boabdil, the cruelty of the expulsion of the Jews, the superstition fomented by the sale of the "Bull of the Crusade," the establishment of the Inquisition, and the forced conversion and the expulsion of many Mussulmans.²⁸

It was with Ferdinand the Catholic that there began that rivalry between France and Spain which was to last for three centuries. Charles VIII of France wished to revive the Angevin claim to the kingdom of Naples, and, in order to secure the neutrality of Ferdinand, consented to restore to him the Catalan regions of Cerdagne and the Roussillon. In this deal Ferdinand outwitted the king of France, and it is with some racial resentment that Voltaire remarks that another mistake which the French made was to trust

²⁷ Essai, XII, 155-57.

²⁸ Essai, XII, 157-61. Evidently Voltaire derived his information concerning Ferdinand's marital infidelity from Varillas' Histoire de Louis XII (Paris, 1688), I, 266-67, which states the same charge almost in the same words.

the Catholic king,²⁶ for the latter did not keep any of his promises. Contrary to the agreement with Charles he not only formed forbidden matrimonial alliances but resisted the French in their attempt to take possession of Naples. Voltaire calls Ferdinand a king "famous for his religion and good faith, of which he spoke continually but which he always violated," for after having deceived his relative, the king of Naples, he deceived his son-in-law Henry VIII, Louis XII of France, the Venetians, and the popes. "In Spain," he continues, "they call him the wise and the prudent, in Italy, the pious; but in France and London they call him the perfidious," so Writing to Frederick of Prussia in 1740, he declares that "Ferdinand carried hypocrisy so far as to drive the Moors out of Spain in order that he might gain the name of good Catholic, search with impunity into the purses of stupid Catholics, and rob the Moors like a true Catholic." so

Undoubtedly it was Ferdinand's sincere or assumed zeal for the Catholic Church, together with his establishment of the Inquisition and the upper hand he took over France almost at every turn, that made Voltaire damn him and ignore the greatness of that monarch. His prejudice was such that the authority of historians, some of whom he greatly respected, did not swerve him. To accuse Ferdinand of deceit and dishonesty is to misunderstand the age in which he lived. The men with whom he had to deal were Louis XI of France, Maximilian I, Alexander VI, and Ludovico il Moro, all past masters in the art of tricky diplomacy.

Gracián's eulogistic estimate of Ferdinand, being that of a Spaniard, would naturally be discarded by Voltaire,³² but he might have given more weight to the opinion of Guicciardini, whom he calls the Thucydides, or rather the Xenophon, of Italy,³³ and who had the opportunity of observing Ferdinand while Florentine ambassador at his court from 1512 to 1513. According to Guicciardini, Ferdinand

²⁹ Essai, XII, 173.

³⁰ Essai, XII, 201.

³¹ XXXV, 447.

³² Gracián, Baltasar, Reflexions politiques sur les plus grands princes, et particulièrement sur Ferdinand le Catholique (Paris, 1730), 2, 30-31, 117-18.
121, 128-29, 143-50, 158-59, 177-78, 181, 183, 186-87, 190-93, 228-29, 236-60.
325-26. Voltaire was acquainted with Gracián and considered him a good historian, see XXXIII, 155; XLV, 345; also Voltaire, Oeueres inédites, publiées par Fernand Caussy, I, 80.

³³ Essai, XII, 246. For other references to Guiceiardini, see Table générale, LI, 463.

was a wise king, as attested by his works, words, and behavior. He kept his own counsel, was very patient, and his eye was ever on all the affairs of state. Although he listened to the opinions of others, he planned and decided everything himself. He was a good soldier and showed great piety and devotion like the rest of his countrymen. As for his reputation for not keeping his word, the Italian historian, although admitting that Ferdinand knew how to simulate better than any other man, confesses that he does not know whether the charge was true and that it could be attributed to the fact that people are prone to suspect of trickery a man who has a reputation for wisdom.³⁴ Macchiavelli gives a still more glowing account of Ferdinand, but Voltaire, who objected to his "politique infernale," discarded his judgment.³⁵

Even among Voltaire's French sources we find a more favorable opinion concerning Ferdinand. D'Orléans states that "history must admit that the internal activities of Ferdinand and Isabella were of equal value with the victories won against outside aggressors. . . . No better praise can be given them than to relate the rapid progress which they made in solidifying their government. They conquered their states from the people themselves after having saved them from foreign wars. . . . After all, history admits that under Ferdinand's rule the Spanish monarchy was raised to a degree of glory superior to any flourishing state enjoyed since the Gothic rulers."36 Branthôme. speaking of Ferdinand's alleged dishonesty, justly remarks that down to his own day perjury and the breaking of one's word had been considered a great virtue among popes, kings, emperors, princes, lords, principalities, republics, Swiss cantons, etc. According to him, all these broke their word as if there were no God. In this Louis XI was a past master, who played with his conscience and his faith as with a ball.37

³⁴ Guicciardini, La legazione di Spagna, in Opere inedite, publicate per cura dei conti Piero e Luigi Guicciardini (Firenze, 1864), VI, 285-86; also his Storia d'Italia, alla miglior lezione ridotta dal professore Giovanni Rosini (Torino, 1853), III, 262-63.

³⁵ Macchiavelli, Il principe, in Opere complete, coll'aggiunta delle inedite (Londra, 1768), Vol. III, chap. XXI, pp. 125-26. For Voltaire's opinion of Macchiavelli, see Table générale, LII, 99-100.

³⁶ D'Orléans, op. cit., Vol. V, livre IX, pp. 235, 374, 395, 399, 401.

⁸⁷ Branthôme, Ocurres complètes, publiées par M. Prosper Merimée et M. Louis Lacour (Paris, 1858), I, 176. For Voltaire's acquaintance with Branthôme, see Voltaire, Ocurres inédites, publiées par F. Caussy, I, 214.

Voltaire speaks of Ferdinand's treachery towards his ally Boabdil. D'Orléans and other historians, on the other hand, say that Boabdil, when taken prisoner at the battle of Lucena, had promised to deliver Granada to Ferdinand after the latter had taken Baza. Almeria, and Guadix from El Zagal. Boabdil, when Ferdinand had accomplished this, excused himself from obeying the summons of the Spanish sovereigns by replying that what they offered was not sufficient to exchange for a crown and that he was no longer his own master, the inhabitants of the city insisting upon its defense. Thereupon the Spanish king proceeded to drive him out of the city.38 It is true that the terms of surrender provided for the security of the Moslem population, but such a treaty could not long be enforced in the face of the religious ardor and intolerance of the age. The presence of so many Moors and Jews had led to the establishment of the Inquisition, which prevailed upon the Spanish sovereigns to consent to the expulsion of thousands of prosperous and useful citizens. There are not lacking historians who defend the policy of Ferdinand. D'Orléans, for instance, claims that it was through his religious zeal that in 1492 he expelled the Jews and the Moors, although apparently contrary to the faith of treaties; also that the number of splendid foundations in favor of churches, monks, and the poor, and the desire to secure for Spain priests and prelates of learning and piety, are a testimony to the pious intentions of Ferdinand and Isabella. As for the Inquisition, he thinks that its aim and success in repressing Judaism and Mohammedanism, which were getting the upper hand over the Christians of Spain, seem to excuse, if not its establishment, at least the too ardent zeal of the founder.30

If Voltaire had read the treaty between Charles VIII of France and Ferdinand, he might have modified his charge of treachery. The principal articles of the treaty provided that the contracting parties should aid each other against all enemies; that they should reciprocally prefer this alliance to that with any other, the vicar of Christ excepted; that the Spanish sovereigns should enter into no understanding with any power, the vicar of Christ excepted, preju-



³⁸ D'Orléans, op. cit., Vol. V, livre IX. pp. 306-24.—Mariana, op. cit., XIII, 59-60, 96-97.—Ferreras, op. cit., VIII, 40-43, 99, 100-101.—For Boabdil's agreement to surrender his capital, see Pulgar, Reyes Católicos, p. 275; and Garibay, Compendio, IV, 418.

³⁰ D'Orléans, op. cit., Vol. V, livre IX, pp. 399-401 .

dicial to the interest of France; and that their children should not be disposed of in marriage to the kings of England, or of the Romans, or to any enemy of France, without the French king's consent. There is no allusion to the proposed expedition in the treaty, nor is the name of Naples once mentioned in it. On Both Daniel and Guicciardini state that Ferdinand's excuse for breaking the treaty was that one of its clauses excepted the pope from the number of those whom the king of France could attack without Spanish interference, and that Naples being a fief of the papacy an attack upon it would mean an attack upon the pope. As for the marriage alliances contracted by Ferdinand contrary to the treaty with Charles, it was while the latter was wasting his time at Naples and the treaty had already been annulled that marriages were arranged between the royal house of Spain and those of Austria and England.

With the accession of Louis XII, Ferdinand was confronted by a serious dilemma. The French monarch had won over Pope Alexander VI; the republic of Venice through hatred for Lodovico Sforza consented to unite her arms with those of France against Milan; Florence and many other inferior powers consented to throw their weight into the same scale or to remain neutral; the Emperor Maximilian was deeply entangled in a war with the Swiss; and a treaty with Saxony guaranteed a free passage through that territory. To abandon the prize at once to Louis was not to be thought of for a moment. Ferdinand, who with some justice regarded the bequest of Alfonso V in favor of his natural offspring as an unwarrantable and illegal act, could not go to the support of pretentions hostile to his own, a disposition well understood by the court of Naples; 42 so there remained only a third expedient, namely, the partition of the kingdom. Both Guicciardini and Varillas mention that Ferdinand defended his taking up arms against his relative by claiming that the latter, in order to dissuade Louis from the conquest of Naples, had offered him aid for the conquest of Sicily instead; that if he took up arms against France there would break out a terrible European conflagration, especially when the Turks showed such power against



⁴⁰ Dumont, Corps Universel Diplomatique du Droit des Gens (Amsterdam, 1726-31), III, 297-300.

⁴¹ Guicciardini, Storia d'Italia, I, 168-69.—Daniel, op. cit., VIII, 205.

⁴² Giannone, *Istoria di Napoli*, lib. 29, cap. 3. Voltaire calls Giannone famous for his "History of Naples," XIV, 325.

Venice, and the king of Naples had not long before asked for their aid. Moreover, he declared that if Naples should in the future fall completely into his hands, he would even consider its restoration, not to Frederick, to be sure, but to his heir.⁴³

The partition treaty was soon broken. The French, without any ground, laid claim to Capitanata and started hostilities. The provision that the Spaniards should collect tolls on the flocks upon their descent from the French district of Abruzzo into the Capitanata is conclusive evidence of the intention of the contracting parties.44 As for the treaty of Lyons, Calmet, Daniel, and even Varillas state that Ferdinand showed some reluctance at intrusting the negotiation to his son-in-law Philip, and that he sent to him Bernaldo Boyl with private instructions of the most strict and limited nature.45 The treaty was made, the French king countermanded the order for the embarkation of troops and sent word to his generals in Italy to desist from further operations. The archduke forwarded similar instructions to Gonsalvo, who, however, refused to comply, declaring that he knew no authority but that of his own sovereigns. When the treaty reached the Spanish sovereign Ferdinand refused to ratify it, for it had been made in contempt of his orders and was clearly detrimental to his interests.

Voltaire, like other Freuch historians, ⁴⁶ gives as ground for the conquest of Navarre by Ferdinand the celebrated bull of Julius II in which he excommunicated the sovereigns of Navarre as heretics and enemies of the Church. He also claims that Ferdinand made use of the English army to conquer Navarre and that then he allowed the English to return home without baving attempted the promised invasion of Guienne. ⁴⁷ The facts, however, are somewhat different. The English arrived in Guipuzcoa on June 8, 1512, and Ferdinand, before moving, wished to make himself secure from the annoyance

⁴³ Guicciardini, Storia d'Italia, II, 25-26.—Varillas, Histoire de Louis XII (Paris, 1688), I, 179-81. Voltaire speaks of Varillas in XII, 46; XIV, 141; XXIII, 428.

⁴⁴ Dumont, op. cit., III, 445-46.—Mariana, op. cit., XIV, 60-62.

⁴⁵ Calmet, op. cit., XIV, 452.—Daniel, op. cit., VIII, 366.—Varillas, Histoire de Louis XII, I, 268-69, 304-305.

⁴⁶ Branthôme, op. cit., I, 186.—Mézerai, op. cit., III, 70.—Varillas, Histoire de Louis XII, III, 296.

⁴⁷ Essai, XII, 201.

which the strong position of the Navarrese princes could give him on whatever route he should adopt. Accordingly, he requested a free passage through their dominions with other demands which would insure their neutrality; but Navarre chose to make an alliance with France by which they agreed to defend each other against all enemies; neither nation was to allow a passage to the enemies of the other through its dominions, and Navarre was to declare war on the English and those coöperating with them.⁴⁸ Ferdinand heard of this treaty and determined to anticipate the stroke prepared for him. In this he expected the coöperation of the English who, as Daniel states, reminded him that he had promised to wage war on Guienne, but that since he persisted in his own plans they would return to England.⁴⁹

Voltaire passes over in silence the constructive and beneficial strides which Spain made during the reign of Ferdinand and Isabella. Among internal reforms may be mentioned the efficient administration of justice, the codification of the laws, the depression of the nobles, the vindication of ecclesiastical rights belonging to the crown from the usurpation of the papal see, the regulation of trade, and the strengthening of royal authority. Through the efforts of Ximenés important monastic reforms were instituted. The servile classes of Castile were given more freedom, and the dispute between the serfs and the lords of Catalonia was settled in favor of the former. Ferdinand encouraged men of merit whether in the profession of arms or in the sciences. He was frugal and avoided all superfluous expense in order to relieve his subjects from excessive taxation. Through him the Roman principles triumphed in private law, especially with regard to the family. Many schools were founded which later became universities, notably that of Alcalá, which became a great center of humanistic studies. To crown all, it was through the encouragement of the Catholic kings that America was discovered.50

⁴⁸ Dumont, op. cit., tom. IV, part. 1, no. 69.

⁴⁹ Daniel, op. cit., VIII, 611.

⁵⁰ Pulgar, Reyes Católicos, part 2.—Ferreras, op. cit., VII, 487-88; VIII, 477.—Zurita, Anales, tom. IV, 601. 283.—Ordenauças Reales de Castilla (Burgos, 1528), lib. 2, tit. 3.—Fléchier, Histoire de Ximenés.—Zurita, Hist. del Rey Don Hernando el Católico, lib. 3. cap. 15.—D'Orléans, op. cit., Vol. V, livre IX, 395-99.—Mariana, op. cit., XII, 322-39; XIII, 55-57.

III.

Voltaire's admiration for men of action is noticeable in the enthusiastic portrait he gives of Charles V. In this tendency he was not always consistent, for Ferdinand the Catholic accomplished a perhaps greater task than Charles. In spite of the victories which the Emperor won over France, he confesses a great admiration for the master of Spain, Germany, and Italy, the only powerful emperor since Charlemagne and the first king of a united Spain after the conquest of the Moors. In the dealings between Francis I and Charles V. Voltaire does not hesitate to point out the faults of the former, whom he disliked. Francis did not fulfil his promise of ceding Burgundy to Charles, refused to fight a duel with him after he had proposed it. and asked Clement VII for a bull of absolution for having ceded the suzerainty of Flanders and Artois when he was really bound by treaty to do so.51 One really wonders how much of this love for Charles was due to his hatred for Francis I. In a letter to M. Gaillard we read: "I have little love for Francis I. In spite of all you may say, Charles V has never burned any Lutherans at the stake; they have not been hoisted at the end of a pole in his presence and then lowered several times into the fire in order to make them enjoy for five or six hours the delights of martyrdom. Charles V has never said that if his son did not believe in transubstantiation he would surely have him burn at the stake for the edification of the people. The atrocity and stupidity of accusing a poor Italian chemist of having poisoned the dauphin at the instigation of Charles V must cover Francis I with eternal shame."52

French historians and even Guicciardini differ from Voltaire in their estimate of Charles V. They affirm that Charles aimed at a universal empire, that Francis I took Navarre because Charles had broken the treaty of Noyon by which he had promised to return that kingdom to Henry d'Albret within six months. By the same treaty Charles had promised but failed to pay Francis 100,000 écus for the maintenance of his daughter whom he had promised to marry. Puffendorf and Daniel even claim that it was Jean d'Albret who made an effort to reconquer Navarre in 1516. When Francis was taken prisoner, Charles pretended to be sorry, but kept his enemy in strict

⁵¹ Essai, XII, 217, 260-63.

⁸² XXVII, 292-93. A. M. Gaillard, 28 avril, 1769.

confinement for a long time and only condescended to make peace because he learned that the potentates of Italy, with the king of England and the French Regent, were forming a league against him. He set Francis free in a manner which was neither just nor honorable and later treated his sons in a cruel manner. These historians deny that Charles had sent Francis the surcté du camp when challenged to single combat. They also hint that the dauphin was poisoned at the instigation of the Emperor. Being obliged to go to Ghent, Charles asked Francis for passage through France, promising him the restitution of the Duchy of Milan, but once in Flanders he denied having promised anything. Charles is called unscrupulous and deceitful. He had as many vices as virtues, the former increasing with prosperity. Charles not only lied to Francis but deceived him by causing dissension between him and both Solvman and the king of England, Moreover, through his governor of the Milanese, Charles caused the murder of Rincon and Frégose, French ambassadors to Venice and the Porte.53

IV.

As is to be expected, Voltaire takes full advantage of one of the weakest spots in Spanish history, namely, the Inquisition. "After the conquest of Granada," he declares, "it developed throughout all Spain a strength and vigor which ordinary tribunals have never possessed. The Spanish genius must have been at that time more austere and pitiless than that of other nations. This is seen by the premeditated cruelty which soon afterwards spread throughout the New World. It is especially apparent in the excess of atrocity which gave rise to a jurisdiction which its originators, the Italians, exercised with more leniency. The popes founded this tribunal for political

⁵³ Hénault, Abrégé Chronologique de l'Histoire de France, depuis Clovis jusqu'à la mort de Louis XIV (Paris, 1836), 170-85.—Thou, Jacques-Auguste de, Histoire Universelle, depuis 1543 jusqu'en 1607, traduite sur l'édition latine de Londres (London, 1734), I, 29-40.—Daniel, op. cit., IX, 53-56, 99, 103, 247, 285, 312, 328, 337-38, 393, 459-60, 494-95, 510-13.—Puffendorf, op. cit., I, 72-74.—Guicciardini, Storia d'Italia, 111, 332; IV, 9, 208-328; V, 83-84.—Thou, Jacques-Auguste de, History of his own Time, translated from the Geneva edition of 1620 by Bernard Wilson (London, 1729), I, 30-32.—Varillas, Histoire de Henri Second (Amsterdam, 1693), I, 1-4.—Branthôme, op. cit., I, 84-113.—Mézerai, op. cit., III, 93-159.—Calmet, op. cit., XV, 209-50.—D'Orléans, op. cit., Vol. V, livre 9, p. 374.—For Voltaire's acquaintance with Hénault and de Thou, see Table générale, I.I, 477-78; L.II, 467.

reasons, and the Spaniards made it barbarous." Upon those public holocausts, the *autos de fe*, with all the horrors which preceded them, Voltaire waxes really eloquent. "It is a priest in surplice," he exclaims, "it is a monk vowed to humility and meckness who in vast dungeons submits men to the most cruel tortures. A theatre is erected in the public square where the condemned, preceded by a procession of monks and brotherhoods, are led to the stake. They sing, celebrate mass, and kill men. An Asiatic arriving in Madrid on the day of such an execution would not know whether it was a merry-making, a religious festival, a sacrifice, or a massacre; and indeed it is all these things combined. The kings, whose presence alone suffices elsewhere to pardon a criminal, witness this spectacle bare-headed, and, seated lower than the Inquisitor, watch their subjects die in the flames. Montezuma was blamed for offering captives as a sacrifice to his gods; what would he have said if he had seen an *auto de fe!*" ³⁴

There is no doubt that the Inquisition abused its powers, yet the presence of so many insincere converts among the Moslems and the Jews of Spain rendered conditions there somewhat different from those of other European countries. The populace, which had often been roused to acts of violence, clamored for effectual means for the extirpation of the Jewish heresy, so that the throne was practically forced to resort to such an institution.⁵⁵ Historians like Mariana, d'Orléans, and Ferreras find in the Inquisition a wholesome institution through which true religion was kept pure from the contamination of Mohammedan and Jewish heresies.⁵⁰

In his treatment of the discovery of America Voltaire might have learned from Las Casas and Herrera that Columbus sailed on his first trip on the third of August and not on the twenty-third, that he made four and not three trips, and that it was on the return from his third trip and not from his second, that he landed in chains.⁵⁷

For the early period of Spanish rule in America, Voltaire, like many others, relied upon Las Casas' affecting pictures of Indian maltreatment. Following Las Casas' account, although acknowledging his frequent exaggerations, Voltaire asserts that the Spaniards

⁵⁴ Essai, XII, 349-54.

⁵⁵ Mariana, op. cit., IX, 131; XIV, 187.—Pulgar, Reyes Católicos, part. 2, cap. 77.

⁵⁰ Mariana, op. cit., XII, 339.—Ferreras, op. cit., VIII, 426.—D'Orléans, op. cit., Vol. V, livre IX, 401.

⁵⁷ Essai, XII, 376-84.

depopulated in a few years Hispaniola with its three million inhabitants and Cuba with more than six hundred thousand, that they hunted the natives with dogs, and that after summoning them to submit to the Christian religion and to the king of Spain they slaughtered them pitilessly.⁵⁸

There is no doubt that the criminals who accompanied Columbus on his third voyage, as well as other Spaniards, extended the system of compulsory labor among the Indians, and in many instances exploited them in a reckless and cruel manner; yet as a matter of historical justice Voltaire ought not to have passed over in silence Las Casas' and Herrera's statements that the first injunction of Ferdinand and Isabella was to provide for the kindly treatment of the natives and the maintenance of peaceful relations, and to dispose them in favor of Christianity. When left to themselves, however, the Indians would not work for wages and refused to have anything to do with the Spaniards. The sovereigns instructed Ovando, the governor, to establish them in villages, to give them lands which they could not alienate, to place them under a protector, to provide a school-house in each village that the children might be taught reading. writing, and Christian doctrine, and to prevent oppression by their chiefs. Another edict emphasized the injunction that the natives should be made to work as free men and not as servants. The melting away of the native population was not due altogether to slaughter; many must have perished through the ravages of famine and through disease imported by the whites as well as produced by the new conditions of life.59

Herrera informs us that Las Casas, upon his visit to the capital in 1516, was contradicted by many who were acquainted with conditions in the Indies; though admitting his zeal, they considered him



⁵⁸ Essai, XII, 377-78.—Las Casas, Bartolomé de, Historia de las Indias (Madrid, 1875), I, 261; II, 128, 197, 220, 501; III, 18-20.—Herrera, Antonio de, Historia General de los hechos de los Castellanos en las Islas y Tierra Firme del Mar Océano (Madrid, 1730), Tomo I, decada I, libro I, cap. 9; libro II, cap. 6; libro III, cap. 9; libro V, cap. 2. Voltaire speaks of Las Casas in XII, 384, 401; XX, 597; XXVI, 7 seq. Herrera is mentioned in XII, 399; XVII, 264; XXXV, 558.

⁵⁰ Herrera, Historia general, Vol. I-III, decada I, libro IV, cap. 1, 11, 12, 13.—Las Casas, Historia, II, 197; III, 18.—Gómara, Historia general de las Indias (In "Biblioteca de Autores Españoles," Madrid, 1877, Vol. XXII), 171, 176, 185, 189.

imprudent and hasty and denied many of the alleged severities, saying even that he had invented them. They asserted that it was not advisable to separate the Indians from Christian communities for they were so hardened in their vices that they could never be converted if left to themselves and only under the instruction of priests. Las Casas went to Hispaniola convinced of the evil of the Repartimientos, but soon discovered that he was in danger from the Indians and was obliged to sleep at night in the monastery of Santo Domingo.60 To illustrate the credulity and exaggerated enthusiasm of Las Casas, Gómara tells how, after having heard of the fertility of Cumauá. he went to Spain to solicit the governorship of that region. He informed the Emperor that those who governed the Indies were deceiving him and promised to increase the royal revenue and to send pearls. He also boasted that he would convert more Indians than any other had done before him. Instead of soldiers he brought with him from Spain three hundred laborers; upon his arrival, however, Gonzalo de Ocampo refused to leave the post until he should receive orders from the governor of Santo Domingo. Before the matter could be settled both Las Casas and Gonzalo went to Santo Domingo; the laborers, left without protection, were slaughtered by the Indians whom Las Casas thought so mild and peaceful.61

The conquest of Mexico by Cortés followed. The Essai sur les mocurs gives a fairly accurate account of the expedition, although it exaggerates the cruelty of the Spaniards and the civilization of the natives. Voltaire declares that the Mexicans were not cannibals, that they sacrificed only their enemies, and that there is no people whose religion has not been inhuman and bloody. He does not give credence to the statement of other historians that the ambassadors of Montezuma told Cortés that their master had sacrificed in his wars nearly twenty thousand enemies yearly in the main temple of Mexico. He attributes the slaughter of Mexicans by Alvaredo during one of their festivals to avarice. As for Cortés, after having conquered such an empire for Spain, he received little consideration and could scarcely obtain an audience with the Emperor. 62

Herrera, de Solis, and Garcilaso assert that the Mexicans ate human flesh. Even Las Casas admits that they sacrificed men and

⁶⁰ Herrera, Historia general, Vol. I-III, decada II, libro II, cap. 3, pp. 27-28; cap. 15, p. 44.

⁶¹ Gómara, op. cit., 205.

⁶² Essai, XII, 391-96.

that the old priests ate the hearts. He says, moreover, that a prisoner of war belonged to the captor who feasted upon him with his relatives and friends. In some towns children of leading men were offered as a harvest sacrifice. Voltaire follows Las Casas in attributing the repressive measures of Alvaredo to greed; but de Solis claims that the Mexicans were conspiring against the Spaniards, that they had hidden their weapons in all the houses surrounding the temple, and that Alvaredo, knowing this, attacked them before they were in a position to do harm. As for the treatment of Cortés by the Emperor, Gómara, who was in the service of the former, relates that the Emperor received him well and that he even went to see him at his residence. Moreover, he covered him with titles and honors, except that of governor of Mexico, because no other had ever received the governorship of the land which he had conquered. Cortés deserved much and the Emperor as a grateful prince gave him much.⁶³

With Las Casas as his chief source Voltaire gives a short account of the conquest of Peru. He speaks of the natives as being much more civilized than the Aztecs of Mexico. The narrative is interspersed with peculiarly Voltairian remarks. When the Inca Atabalipa with his army found himself in the presence of the Spaniards, Voltaire says that the latter "wished to have on their side even the appearance of religion. Therefore the monk Valverda, who had been made bishop of the country even before they had taken possession of it, advanced with an interpreter toward the Inca, Bible in hand, and telling him that he must believe in all that was contained in that book, he preached a sermon on all the mysteries of Christianity." "Historians," he continues, "do not agree on how the sermon was received, but all agree that it ended in war." When, after Atabalipa

des Herrera, op. cit., Vol. I-III, libro V, cap. 8, p. 121; cap. 16, p. 162.—
Las Casas, Bartolomé de, Apologética historia de las Indias (In "Nueva Biblioteca de Autores Españoles." Madrid, 1909. Vol. XIII), 452-53.—Solis, Don Antonio de, Historia de la conquista de Méjico, población y progresos de la América Septentrional, conocida por el nombre de Nueva España (In the series "Historia de la Conquista del Nuevo Mundo." Madrid, 1829, Tomo I). 65, 293, 444-47.—Gómara, op. cit., 424.—Garcilaso de la Vega, Primera parte de los comentarios reales que traten del orígen de los Incas, reyes que fueron del Perú, de su idolatría, leyes y gobierno, en paz y en guerra, de sus vidas y conquistas, y de todo lo que fué aquel imperio y su república antes que los españoles pasaron á él (In the series "Historia de la conquista del Nuevo Mundo," Madrid, 1829, Tomo II), libro II, pp. 112-13. Voltaire knew both Garcilaso and de Solís, see XII, 397, 399; VIII, 311; XII, 395.

was taken prisoner, the gold for his ransom did not arrive as promptly as promised, the Spaniards condemned him to be burned alive. "The only grace granted him," says Voltaire, "was that if he wished to die a Christian he might be strangled before being burned." When the Potosi mines were discovered both Peruvians and negroes bought in Africa were set to work them. Following Las Casas, Voltaire states that they were not treated like human beings and that the Spaniards took advantage of the mild and timid character of the Peruvians as well as of the other natives in order to facilitate their destruction.

Garcilaso, whom Voltaire quotes in dealing with Peru, claims that Pizarro, a native of Truillo, was of noble blood, and that Almagro, in spite of the assertion of Gómara, proved his nobility by his generous and distinguished works. Voltaire, on the contrary, asserts that both did not know who their fathers were and that they could neither read nor write. Following Zarate, he says that when Pizarro sent messengers to Atabalipa the latter answered that he would not receive as friends the robbers of his empire. Garcilaso places all the blame for the misunderstanding between the Inca and Pizarro on the interpreter, and claims that Atabalipa said that although he knew of the calamities brought about by the Spaniards, vet he would not attempt to drive them away because he believed they were the children of the god Viracocha and messengers of Pachacomac. As for the death of Atabalipa, Garcilaso claims that he deserved it because he had been too cruel toward his own family. Both Garcilaso and Zarate put the blame on the interpreter, Filipillo, who had fallen in love with one of Atabalipa's wives. It was he who reported to Pizarro that Atabalipa was plotting in secret to kill all the Christians. Herrera and Gómara speak of human sacrifices in Peru. Zarate gives a different account of the Potosi mines. He claims that the Indians learned to work the mines so well that they soon gave to their masters of their own free accord two silver marcos a week, keeping much more than that for themselves. Thus there were Indians who easily accumulated three or four thousand pesos, and who could not be induced to leave Potosi on account of the safety afforded by the mines.65

⁶⁴ Essai, XII, 396-402.

⁶⁵ Garcilaso, op. cit., tomo 111, segunda parte, libro I, pp. 338-39, 397-401. 453-54.—Herrera, op. cit., Vol. IV-VII, decada V, libro I, cap. 3, p. 8.—Gómara, op. cit., 231-32.—Zarate, Agustin de, Historia del Descubrimiento y

· Voltaire, however, was so impressed by the account of Spanish cruelty in Peru that he wrote a tragedy, Alzire, in which he vividly portrays the cruelty of the conqueror and the pride, the nobility, and the wrongs of the conquered. His judgment on the Spanish conquest of America is summed up in the words of Alvarez in the first act of Alzire:

Et nous, de ces climats destructeurs implacables, Nous, et d'or et de sang toujours insatiables. Déserteurs de ces lois qu'il fallait enseigner, Nous égorgeons ce peuple au lieu de le gagner. Par nous tout est sang, par nous tout est en poudre, Et nous n'avons du ciel imité que la foudre. Notre nom, je l'avoue, inspire la terreur ; Les Espagnols sont craints, mais ils sont en horreur ; Fléaux du nouveau monde, injustes, vains, avares, Nous seuls en ces climats nous sommes les barbares. L'Américain, farouche en sa simplicité, Nous égale en courage, et nous passe en bonté.

In this extreme judgment Voltaire is mainly influenced by Las Casas. Herrera, de Solís, Gómara, and even Garcilaso do not agree with him on the fine qualities of the Indians in general. Bayle, speaking of Pedro Cieça de León, who had lived seventeen years in America, says: "Il y remarqua tant de choses singulières, qu'il se résolut à les mettre par écrit. L'en rapporterai quelques-unes, quand ce ne serait que pour faire voir l'injustice de ceux qui prétendent que les Chrétiens ont appris aux peuples de l'Amérique à être méchants. Cela ne peut être vrai qu'avec bien des restrictions. Il se peut faire qu'il y ait eu dans ce nouveau monde quelques endroits dont les habitants grossiers et simples suivaient bonnement et frugalement les loix naturelles, et qu'ils se soient accoutumés par leur commerce avec les Chrétiens à la fourberie et à la débauche; mais généralement parlant la corruption des Américains était si brutale, et si excessive, qu'on n'en peut avoir assez d'horreur."67 Moréri is also of the same opinion. "Les peuples de l'Amérique," he says, "étaient

Conquista de la provincia del Perú (In "Biblioteca de Autores Españoles," Madrid, 1879, Vol. XXII), 476-79, 544. For mention of Zarate, see XII, 339, 69 III, 385-436.



⁶⁷ Bayle, Dictionnaire, article León, Pierre Cieça de.

généralement sauvages et cruels, et avaient le courage bas, et les inclinations mauvaises. Les plus civilisés étaient dans le pays des Incas. On y trouvait aussi divers antropophages. Lorsqu'on découvrit l'Amérique, tous les habitants étaient ou plongés dans l'idolâtrie, ou n'avaient aucune religion. Ceux du Méxique adoraient les idoles, et leur immolaient des hommes, arrachant le coeur à ces malheureuses victimes." ¹⁶⁸

٧.

In the portrait which Voltaire gives of Philip II the damnable traits and deeds of the Spanish king stand out in much greater relief than his good qualities. Philip had been compared to Tiberius; but Voltaire considered the latter the better man, for "Tiberius fought at the head of his legions, but Philip remained in a chapel between two Franciscan friars while the Prince of Savoy and the Count of Egmont, whom later he sent to the scaffold, were winning for him the battle of St. Quentin. Tiberius was neither superstitious nor hypocritical; while Philip often held a crucifix in his hand when he gave orders to commit murder." "William of Orange in a public manifesto accused the pious king of having married Mary of Portugal when he was already bound by a secret marriage to Doña Isabella Osorio, of having killed his son, and poisoned his third wife Isabella of France. These charges Philip did not answer." "Add to these authentic accusations," Voltaire continues, "the illicit relation of Philip with the wife of his favorite Rui Gómez, the assassination of Escovedo, the persecution of Autonio Pérez, who had assassinated Escovedo by his order, and then remember that this is the same man who spoke continually of his zeal for religion and who sacrificed all to this zeal."69

According to Voltaire "it was under that infamous mask of religion that in 1564 he conspired to capture Jeanne of Navarre, mother of Henry IV, with her young child, and to hand her over to the Inquisition to be burned as a heretic, as well as to seize Béarn in virtue of the confiscation which that tribunal of assassins would have pronounced." "His great principle was to control the Holy See by

⁶⁸ Moréri, Louis, Le Grand Dictionnaire historique (Paris, 1759), article Amérique. Voltaire mentions Moréri in XIV, 109, 134, 142; XIX, 415; XXIV, 8.

⁶⁹ Essai, XII. 458-59.

showing it the greatest respect and to exterminate the Protestants. There were very few of these in Spain, but he solemnly promised before a crucifix to destroy them all, and fulfilled his vow with the able help of the Inquisition. They burned in Valladolid all those who fell under suspicion, and Philip from the windows of his palace watched their torture and heard their cries."⁷⁷⁰

The Essai sur les moeurs points out how Philip's misrule and bloody despotism really caused the greatness of the Netherlands. Here "he wished to abrogate all laws, impose arbitrary taxes, appoint new bishops, and establish the Inquisition." When he learned of the assassination of the Prince of Orange at the hands of Gérard he rejoiced, rewarded his family, and issued letters of nobility in its favor. Meanwhile he seized Portugal and defeated a French fleet which was sent to restore the Pretender to the Portuguese throne. Voltaire asserts that the Spaniards abused their victory by executing nearly all the French prisoners under the pretext that war not having been declared they were to be considered pirates. Philip is also accused of encouraging the Ligue in order to foment dissension in France, of arming his son-in-law Charles Emmanuel of Savoy against her, and of aiming to be the protector of that country. In short, he was called the Démon du Midi, "because from Spain, which is in the south of Europe, he disturbed all the other states,"71 In his Ode à la vérité Voltaire emphasizes this judgment in verse:

Mais que ce fourbe sanguinaire,
De Charles-Quint l'indigne fils,
Cet hypocrite atrabiliaire,
Entouré d'esclaves hardis,
Entre les bras de sa maîtresse
Plongé dans la flatteuse ivresse
De la volupté qui l'endort,
Aux dangers dérobant sa tête,
Envoie en cent lieux la tempête,
Les fers, la discorde, et la mort.⁷²

Voltaire, who is so severe against those who broke treaties, does not mention that Philip's reign began with the breaking of the treaty

⁷⁰ Essai, XII, 459-64.

⁷¹ Essai, XII. 474-85.

⁷² VIII. 482.

of Vaucelles by Henry II of France. This monarch was allured by the pope with the promise of Naples for one of his young sons and of Milan for another. It was also arranged that Henry should invite the Sultan, Solyman, to renew his former alliance with France, and to raid the coast of Calabria with his galleys. Thus his most Christian majesty, with the Pope and the Grand Turk, prepared to make war upon the most Catholic prince in Christendom. In the struggle that ensued Voltaire accuses Philip of weakness because he did not take advantage of the victory of Gravelines to march on Paris. But the fact is that Philip realized the ruinous state of his finances and saw, moreover, that the Protestant heresy had already begun to show strength in the Netherlands.

Voltaire says that Philip wished to establish the Inquisition in the Netherlands, forgetting that a sort of Inquisition had been already established there by Charles V in 1520.75 Philip only renewed his father's edicts relating to it and confirmed his "placard" respecting heresy, conforming as nearly as possible to the language of the original edicts.76 The appointment of new bishops met a much needed reform in the ecclesiastical jurisdiction of the country. There were only three bishoprics in the Netherlands and these extended over such wide territories that it was almost impossible for any bishop to provide for the wants of the flock and for the supervision of the clergy. Charles V himself had applied to Rome for leave to establish six new bishoprics.77 As for the execution of the Count of Egmont, Daniel and Hénault state that he and William of Nassau, dissatisfied with seeing themselves without power and jealous of Cardinal de Granvelle, encouraged revolt and succeeded by their opposition in having the Cardinal recalled. All, including de Thou, assert that the people, unchecked by the nobles, pillaged the Catholic churches, overturned the altars, burned the statues, and committed other outrages

⁷³ Giannone, Istoria di Napoli (Milano, 1823), X, 19, 21.

⁷⁴ Cabrera, Felipe Segundo Rey de España (Madrid, 1619), lib. IV, cap. 2, 4, 6,—Ferreras, op. cit., IX, 404.

⁷⁵ Meteren, Histoire des Pays-Bas (La Haye, 1618), fol. 10.—Brandt, History of the Reformation in the Low Countries (London, 1720), I, 88.—Grotius, Annales et Historiae de Rebus Belgicis (Amstelaedami, 1657), 11. Grotius was well known by Voltaire, see Table générale, LI, 458.

⁷⁶ Brandt, *op. cit.*, I, 107.

⁷⁷ Meteren, Historia, fol. 31.

against the Catholics.⁷⁸ All this, of course, drove Philip to severe measures.

Voltaire does not hesitate to attribute to Philip the death of his son and of his wife. An elaborate romance based upon mere rumor was developed by foreign writers. Daniel simply remarks that these deaths "donnèrent lieu à bien des bruits vrais ou faux très désavantageux à sa réputation." De Thou claims that the death of Don Carlos was decided upon with the knowledge of the Holy Office. As for the death of the queen, also imputed to Philip, he remarks that "il est néanmoins facile de se convaincre du contraire, par la grande et sincère douleur que sa mort causa, tant à la Cour que dans toute l'Espagne, le Roi la pleura, comme une femme qu'il aimait très tendrement." Cabrera, Strada, and Ferreras describe the excesses of Don Carlos, to which they attribute his untimely end. These and other domestic troubles lack conclusive evidence, but Voltaire eagerly accepted them.

On the authority of de Thou, he accuses Philip of planning the abduction of Jeanne of Navarre. *0 As a matter of fact de Thou states that the enemies of Henry of Navarre, who desired the destruction of the Protestants, in order to win the favor of the king of Spain by a startling deed, planned to abduct Jeanne, who was at Pau with her children. The chief conspirators were captain Dimanche, Blaise de Montlue, d'Aspremont Vicontte d'Horte, and the governor of the Château du Ha at Bordeaux.*1

Like most French historians, Voltaire decries the rôle which Philip played in the internal quarrels of France in his support of the Ligue. That Philip should wish to weaken France and encourage internal discord in order to prevent her from interfering in Spanish foreign affairs is natural and perhaps justifiable in the light of what France was doing to weaken Spanish power in Europe. Historians claim that Philip was invited by the French Catholics themselves to espouse their cause. In 1565 Catherine de' Medici went to Bayonne

⁷⁸ Hénault, op. cit., 196.—De Thou, Histoire Universelle, V, 223-24.—Daniel, op. cit., X, 320-23.

⁷⁹ De Thou, Histoire, XII, 336-37.—Ferreras, op. cit., IX, 544-45, 552.—Cabrera, op. cit., lib. VII, cap. 22; lib. VIII, cap. 5.—Strada, De Bello Belgico (Antverpiae, 1640), I, 378.—Mariana, op. cit., XVI, 75-76. Voltaire mentions Strada in XII, 472; XXV, 215; XXXV, 559.

⁸⁰ Essai, XII, 459-60.

⁸¹ De Thou, *Histoire*, IV, 638-41.

ostensibly to see her daughter Isabella, but in reality to hold nightly conferences with the duke of Alva in order to form a secret alliance between the two kings for the extermination of the Protestants. De Thou states that "Les Lorrains conseillèrent à la Reine mère de s'unir au roi d'Espagne.... Catherine de Médicis écrivit à Philippe, implorant bassement le secours d'un roi étranger contre ceux de ses sujets, qu'elle nommait perturbateurs du repos public." It was therefore the Ligue that turned to Philip for support. **2

Philip seized the opportunity and became a prominent factor in the internal quarrels of France. In this he felt justified, since the French Protestants were supporting the rebellious Gueux of the Low Countries. Besides, Philip was aware that the French court was doing its utmost to weaken Spain in her foreign policy. Catherine was also a pretender to the crown of Portugal, but when it was seen that her claim was receiving little support, the French ambassador presented letters from the king, Henry III, to the Chamber of Lisbon, in which this prince offered his services to all the states of the kingdom and exhorted the Portuguese not to yield to those who wished only to rob them of their liberty. By this, of course, he meant the king of Spain. It was in order to thwart Spain that the Court of France espoused the cause of Don Antonio, permitting Catherine to raise forces and equip ships in his behalf. Moreover, in 1581 the duke of Anjou, with the silent consent of the king of France, raised an army ostensibly to go to the aid of Cambrai, but in reality to enter the Low Countries to take possession of the states which had rebelled against Spain. In 1582 French troops were massing on the frontiers of Flanders in order to hasten to the aid of the duke, who had already been promised by the king 50,000 écus a month to pay his troops. In view of these activities against Spanish interests Philip felt justified in supporting the Ligue and in recurring to the same secret and underhanded means which were used against him.83

Branthôme is amazed that the peace of 1559 was not broken because of the many hostile acts on the part of France. "Je m'en

⁸² Davila, Henrico Caterino, Historia delle guerre civili di Francia (Lione, 1641), lib. III, pp. 145-46, 162-63; lib. VI, 330.—De Thou, Histoire, III, 381-82.—Mézerai, op. cit., III, 283.—Daniel, op. cit., XI, 71.

⁸³ Daniel, op. cit., XI, 141-99, 422, 644.—Mézerai, op. cit., III, 376-85.—De Thou, Histoire, VII, 661-62; VIII, 200, 494-96, 519, 581-91; XI, 445.—Davila, op. cit., lib. VI, 358; lib. VII, 372.

rapporte," he says, "à tant d'entreprises qui se sont faites sur la Flandre par les movens du prince d'Orange et du comte Ludovic son frère, avant le massacre de la Saint-Barthélemi, et puis après aussi, lorsque l'on donna deux cent mille écus au seigneur comte Ludovic de Nassau par la distribution. . . . Puis par les hautes menées et exécutions de feu M. d'Alaçon, qui prirent terriblement feu celles-là, mais pourtant comme un feu de paille furent aussi tôt évaporées. Quels attentats se sont faits sur Gênes, il v a dix ans, lorsqu'elle était en révolte, et combien y fit de voyages et de tours Frégose! De sorte qu'il ne tint qu'à peu, et non à mauvaise volonté de nous autres. qu'elle fût française, non pas Gênes seulement, mais Naples et plusieurs autres places de l'Italie, qui étaient prêtes à branler et se révolter, voire la plupart des potentats, par notre sollicitation et manigances sourdes. Mais à tout il fut pourvu sagement par la grande providence de ce grand roi [Philip] lequel pourtant ne s'en ému autrement à nous vouloir faire la guerre, encore qu'on lui en eut donné assez d'occasions," Branthôme reports that upon Count Egmont's advice to make war upon France Philip replied: "Comte. ne me parlez plus de cela; car j'aimerais mieux perdre toute la Flandre que de rompre si villainement la foi que j'ai donnée au roi très chrétien, mon bon frère, et tant jeune qu'il est."

After denying that Philip was such a cruel enemy of France and remarking that if so many men in France were in his pay it was only in order to keep the peace, Branthôme continues: "Quelle charge de conscience est-ce à la France, après la victoire de cette tant fameuse bataille de Lépante, que le Turc n'en pouvait plus et ne battait que d'une aile et prêt à perdre Constantinople, aller rompre le cours de cette victoire par le voyage qui se fit en Flandre, où fut pris Mons et Valenciennes. . . . Et pourtant le roi d'Espagne se tint coi, et ne voulut rendre la pareille, car il ne manquait nullement de moyens. . . . Il est vrai qu'on dira qu'à la fin il a fort favorisé la ligue; je le crois; car on l'avait tant piqué et picoté, qu'à la fin il fallut bien qu'il ruâ, étant si sensible et généreux qu'il était; encore ne desempara-t-il jamais de l'amitié de notre roi; M. Forget y envoyé le sait bien, et M. de l'Onglée, agent vers le roi d'Espagne pour lors, et s'v tenait toujours près de lui comme son ambassadeur, sur la fin, n'advouant jamais qu'il soutint la ligue contre lui sinon pour faire la guerre à ceux de la religion, et l'exterminer pour remettre la catholique romaine en son entier, comme elle avait été d'autres fois."84

Thus we see that Voltaire neglected no rumor nor event which would throw discredit upon Philip's reputation both as man and as monarch. It may be that Philip's religious intolerance and perhaps the humiliation which on several occasions he inflicted upon France influenced his judgment of the Spanish monarch. It is doubtful whether Voltaire understood that Philip's policy throughout the whole of his long reign was determined by one ever-present aim, namely, that of upholding the supremacy of the Church, and, as a consequence, that of the crown.

VI.

Philip II was succeeded by Philip III. According to Voltaire, the weakness of the new monarch was felt over his whole realm, the vast possessions were neglected, and national wealth was badly administered. His most serious error was to drive six or seven hundred thousand Moors out of Spain. This, together with the emigration to the New World, made of Spain "un vaste corps sans substance." "Superstition, the vice of feeble minds, debased still further Philip's reign." He could neither live nor rule without prime ministers, and the Duke of Lerma governed both king and kingdom for a long time. "50"

Philip III was undoubtedly a weak king, but not all the ills that befell Spain during his reign should be attributed to his weakness. The inexperienced young monarch had to cope with Henry IV of France, against whom he was no match. Daniel tells us that Henry looked always with disfavor upon an alliance with Spain, but longed rather to declare war against her in order to check that formidable power which threatened all Europe. In fact, the alliance of 1603 between France and England had as its chief aim that of aiding Holland against Spain. Mézerai admits that many Frenchmen were entering the service of Holland and that the king was sending those provinces 600,000 silver livres a year. Sully, minister of Henry IV, confesses that when he went to England to conclude the alliance his secret instructions were to acquaint the king of England with all the unjust procedures and violent acts of Spain in order to disgust the



⁸⁴ Branthome, Ocurres, II, 91-97. The spelling of the original has been modernized by the author.

⁸⁵ Essai, XIII, 32-34.

king with that nation. He also relates that Henry had always helped the Flemish with money and munitions, that on learning of Spinola's intended journey to Flanders through Switzerland he had warned the Prince of Orange so that the latter might seize the Spanish general, and that he had always thought of making use of the Moors to harass Spain. In fact, the Moors, knowing his inclination, promised de Saint-Geniés et d'Odou to start an uprising in Spain if sure of support from France. This plan, which was betrayed to Spain by Nicolas l'Hôte, was the cause of the Moors' expulsion. Sully informs us that among the ten wishes of Henry IV were those of conquering either Navarre or Flanders, or Artois from Spain and of winning a battle in person against the Spanish king.80

The reign of Philip IV is characterized by Voltaire as a succession of losses and humiliations. Spain lost the Roussillon through the weakness of her army, Portugal through negligence, and Catalonia through abuse of power. The internal commerce of the country was ruined on account of inter-provincial taxation. In spite of the mines of the New World, Spain was so poor that she gave copper coins the value of silver.⁸⁷

Matters, however, would not have been so unfavorable to Spain if France had not possessed a prime minister like Richelieu. Daniel and Puffendorf tell us that in 1634 Spain was on the point of concluding a solid peace with Holland, but that Richelieu succeeded through his envoy in frustrating the plans of Spain and in concluding a new treaty of alliance with the Dutch by which the latter bound themselves to continue the war with Spain, while France was to help them with troops and money. In 1635 France declared war against Spain on a slender pretense, the main object being that of crippling the House of Austria as much as possible. The Catalonian revolt of 1640, as well as that of Portugal, was fomented by Richelieu. Daniel refers to the instructions of August 15, 1638, given to de Saint Pé, envoy to Portugal, in which it is shown that Richelieu was already planning to deprive Spain of that kingdom and to give the crown to the Duke of Braganza if the latter showed a willingness to enter into



⁸⁰ Daniel, op. cit., XII, 447-48; XIII, 60—Mézerai, op. cit., III, 558, 586.—Sully, Mémoires (Paris, 1814), III, 20, 189-90, 268-39, 527-29; IV, 101, 481-83; V, 123. Voltaire often mentions Sully, see Table Générale, LII, 439-40.

⁸⁷ Essai, XIII, 34-37.

his plans.** Gracián, speaking of Philip IV, declares that "quoiqu' universel en toutes sortes de belles qualités, d'un grand jugement, d'un génie heureux, d'une valeur héroïque, il s'est refusé à son inclination belliqueuse, pour se livrer tout entier au gouvernement, jugeant que l'art de bien gouverner doit couronner toutes les autres vertus royales, qu'il fait le caractère d'un roi parfait."89

VII.

The reign of the sickly and weak-minded Charles II (1665-1700) was one of the most unfortunate in Spain. As soon as it became clear that he would die without issue, the French and the Austrians began to plot for the succession. The former did not wait for Charles' death to profit by Spanish weakness, and engaged in several wars of aggression which, to be sure, Voltaire does not approve.⁹⁰

When it was seen that Charles could not survive long, Louis XIV put forward his grandson, Philip of Anjou, as a candidate, while the Roman Emperor claimed the succession for his son, the Archduke Charles. Voltaire claims that "all the rights of nature were for the French house," for although Louis and Leopold both descended from Philip III, the former was the son of the elder sister. Moreover, according to Voltaire, the dauphin was the grandchild of Philip IV, while the same could not be claimed for the children of Leopold. Voltaire, however, did not take into consideration the fact that the Archduke Charles was the son of the king's sister while Philip of Anjou was only a grandson of another sister. Moreover, there stood against him also the renunciation of his grandmother, Maria Theresa.

Finally, after numerous intrigues, Charles II made a will in favor of Philip. Voltaire declares that "Europe thought that this will of Charles II had been dictated at Versailles. The dying king had consulted only the interests of his nation, the desire of his subjects and even their fears, for the king of France was sending troops towards the frontier in order to make sure of a share of the inheri-



⁸⁸ Daniel, op. cit., XIV, 475-76, 557, 559; XV, 284, 293-94,—Puffendorf, op. cit., I, 82.

⁸⁹ Gracián, Reflexions politiques sur les plus grands princes, et particulièrement sur Ferdinand le Catholique (Paris, 1730), 149.

⁹⁰ Siècle de Louis XIV, XIV, 234.

⁹¹ Ibid., 328.

tance, while the dying king had decided to give him all. Nothing is truer than that the reputation of Louis XIV and the knowledge of his power were the only negotiators that brought about the king's resolution."92

Voltaire's account of the rôle which Louis played in the question of the Spanish succession does not do justice to his usual keenness. It is difficult to know what were the intentions of Louis and of Leopold at the time of the first treaty of partition; but Louis gained one important point, namely, that the emperor by entering into a compact with him recognized his right to the Spanish succession, considered the renunciation of his wife as of no importance, and practically engaged himself to observe neutrality between France and Spain. Both de Sourches and Dangeau tell us that in 1685, when Louis heard that the Spaniards were on the point of giving the Low Countries to the Duke of Bayaria, he ordered his ambassador, M. de Feuquières, to declare to the king of Spain that he considered that procedure an infraction of the truce, that in case the king of Spain died without issue the dauphin was the natural heir, and that he had sent Boufflers to Bayonne and troops toward Navarre, which were to march into Spain in case the king acted contrary to the interests of his son.93

Ottieri claims that this protest proves that Louis never forgot what Mazarin wrote to the French plenipotentiaries who were treating for the peace of the Pyrenees, namely, "we shall be able to hope for the succession of the Spanish throne no matter what renunciations the Infanta is asked to make." In fact, as soon as Philip IV died, Louis, following this maxim, sent his demands for a share of Spanish terri-



w2/bid., 336. Voltaire based his opinion on the Mémoires of Torcy, published in 1756, and also on a note written by the same on the margin of Ottieri's Istoria delle guerre accounte in Europa etc., which Voltaire had lent him. In this note de Torcy denied that Louis intended to break the treaty of division and to secure for his house the whole kingdom of Spain. Voltaire knew de Torcy's Mémoires when still unpublished, see Voltaire, Ocuares inédites, publiées par F. Caussy, 1, 282.

⁸⁸ Dangeau, Marquis de, Journal, publié en entier pour la première fois par MM. Soulié, Dussieux, de Chermevières, Mantz, de Montaiglon (Paris, 1854), I, 160-61. For Dangeau, see Table Générale, LI, 279.—Sourches, Marquis de, Mémoires sur le règne de Louis XIV, publiées par le comte de Cosnac et Arthur Bertrand (Paris, 1882), I, 210-11.

tory to the Regent, and without even waiting for an answer, occupied the territory he demanded.94

The general European war which started in 1688 ended with the peace of Rynswick in 1697, which was greatly desired by Louis XIV. Voltaire, following de Torcy, denies that this desire was prompted by political motives. According to him, peace was made because both the king and the council were tired of war and were touched by the suffering of the people. 95 But Ottieri claims that Louis was aware of the plan to send the Archduke Charles to Madrid with troops, and that considering that the two maritime powers were ready with their fleets to carry out this project, which was approved by the queen's party, he decided upon peace in order to prevent its execution.96 In the meantime d'Harcourt was sent to Madrid as French ambassador. Even de Torcy admits that "le Roi lui recommanda particulièrement de pénétrer autant qu'il serait possible la disposition des grands et du peuple au sujet de la succession, de découvrir les mesures secrètes et les démarches des ministres de l'Empereur, et de les traverser."67 Ottieri states that d'Harcourt began from the first day of his arrival at Madrid to spend money lavishly in every direction, and that by his courtesy and shrewdness he won over the nobles and the ministers. He also made friends of the clergy by giving money for the relief of indigent families. Thus little by little the Spaniards lost their hatred for the French. They became enthusiastic for the French monarch when they learned that he had offered to send his fleet against the African pirates and to deliver Orano and Ceuta from the Moors. D'Harcourt won over also Cardinal Portocarrero, through whose influence the king was induced to change confessor, this time appointing Father Foilán Díaz, a member of the French party. He also offered his services to the Papal Nuncio, who was thus influenced to remain neutral in the question of the succession, and even won over Madame Berlips, who kept him informed of the doings at court and the proposals which were being made daily by the Austrian ambas-

⁹⁴ Ottieri, Istoria delle guerre accenute in Europa etc. (Roma, 1728), tom. I, lib. I, pp. 44-46.—See Voltaire, XV, 104.

⁹⁵ XIV, 323-24.

⁹⁶ Ottieri, op. cit., tom. I, lib. I, 70.

⁹⁷ Torey, Mémoires pour servir à l'histoire des négotiations depuis le traité de Ryswick jusqu'à la paix d'Utrech (In "Collection Petitot," 2e série, t. LXVII), 27.

sadors. In the meantime Louis, in order to terrify Spain, sent a fleet to Naples as well as troops to the Spanish frontiers. He also gained the friendship of Pope Innocent XII and took steps to win also that of William of Orange.98 On the initiative of France a treaty was signed with England on September 24, 1698, and with Holland on October 13 of the same year by which a partition of Spain was arranged among the dauphin, the Archduke Charles, and the prince electoral of Bavaria. Louis and the dauphin signed also a renunciation of the entire succession to the Spanish throne. Voltaire claims that France's aim was simply to gain some territory. 99 Ottieri on the other hand states that on hearing from d'Harcourt that there was danger of a will in favor of the Archduke Charles, Louis thought of the partition in order to frighten the Spaniards into delivering themselves into his hands rather than see their nation dismembered. Moreover, although the contracting parties had agreed to keep the treaty secret, the king of France ordered his ambassador at Madrid to communicate it to the ministers and the nobles of the French faction and then to make use of it in a way to terrify the Spanish nation. 100

In November, 1698, Charles II made a will in favor of the prince electoral of Bavaria, but this prince died February 6, 1699. Louis proposed to England a new treaty of partition, but while he was thus negotiating he permitted his ambassador, d'Harcourt, to plot so that one of his grandsons should be made heir to the Spanish crown. He wrote to de Villars at the Austrian court that he had agreed with the king of England upon a partition, but upon his answer that the Spanish ambassador there had often said that the Spaniards asked for nothing better than to have a grandson of Louis on the throne of Spain, Louis requested de Villars to ask the Spanish ambassador to name the Spaniards who, in order to avoid a partition of their monarchy, would have the courage to take a step firm enough to prevent it. In order to express an opinion on that subject, Louis felt it necessary to be better informed concerning the names and the strength of those who had the welfare of their country at heart.¹⁰⁴

⁹⁸ Ottieri, op. cit., tom. I, lib. I, 152-53; lib. II, 205, 245.

⁹⁹ XIV, 331.

¹⁰⁰ Ottieri, op. cit., tom. I, lib. II, 246-47, 262-63.

¹⁰¹ Villars, Maréchal de, Mémoires, publiés, d'après le manuscrit original pour la Société de l'histoire de France et accompagnés de correspondances inédites, par Charles Pierre Melchior de Vogüé (Paris, 1884), I. 235. DeVillars was well known by Voltaire, see Table aénérale, LII, 514-15.

In March, 1700, the provisional treaty of partition was signed by England, France, and Holland. Ottieri states that Louis' intention was to frighten the Spaniards by a threat of partition which he never intended to carry out. He wished to show them a disaster impossible to prevent, and, by counteracting the efforts of the opposition, to leave them the only alternative of choosing a son of the dauphin heir to the crown of Spain. Louis recalled d'Harcourt, and acting upon his advice as well as that of Portocarrero, Monterrei, and Ronchiglio, sent him at the head of a large contingent of troops to the Spanish frontier. The result was that Charles II, after having consulted the Pope, who had already been won over by Louis, made a will in favor of Philip of Anjou in October and a month later died.

M. de la Beaumelle, although not always reliable, rightly challenged Voltaire's allegation that the Court of Versailles had no share in the drawing of the will. According to him, it was d'Harcourt "who, in contempt of the treaty [of partition], in defiance of the queen's cabals, with which he was perfectly well acquainted, and authorized by circumstances decisive for a negotiator, first proposed to the Spaniards a son of the dauphin for successor to Charles II and formed a party powerful enough to balance the queen's." When the treaty of 1700 was signed. La Beaumelle states that Louis was convinced that it could never take effect. "However." he continues, "to remove all umbrage from his allies, on account of the Marquis d'Harcourt's intrigues at the court of Spain, he recalled him from Madrid. But to secure to himself a resource against their breach of faith, he left Blécourt there, whom Voltaire makes secretary of the embassy, and whom the king appointed his envoy extraordinary. The grandees of Spain often assembled in private, being animated by Blécourt, and directed by Cardinal Portocarrero, who, although he was never present at their consultations, presided there through his friends." According to la Beaumelle it was Portocarrero who, taking advantage of the failing health of the king, appealed to his religious scruples and induced him to sign a will in favor of France which had already been drawn,103

The situation is presented much more clearly by the Marquis de

¹⁰² Ottieri, op. cit., tom. I, lib. III, 368, 393-94.

¹⁰³ La Beaumelle, Laurent A. de, Memoirs for the History of Madame de Maintenon and of the Last Age (London, 1757), IV, 305, 310-12.

Louville. We read that d'Harcourt "fit aimer la politoue française. en proportion de ce que les deux d'Harrach, père et fils, faisaient hair la leur; il refroidit Oropeza et l'amirante l'un pour l'autre, ce qui leur valut un exil commun ; il montra de loin à la reine, près de son époux mourant, la couche du Dauphin vacante; il forca la Berlips à la retraite par des promesses folles (car l'avarice de cette dame n'en trouvait pas de telles) : il sut leurrer l'ambition du capucin de l'espoir du chapeau; tout cela pour achever de paralyser une opposition méprisable, plutôt que pour s'en appuver, car elle n'appuvait déjà plus personne. En même temps, il ralliait, autour de lui, le reste du parti bavarois que la mort du jeune prince de Bavière avait dissous; et, pour l'entremise du chanoine Urraca, secrétaire et confident du cardinal, il abordait franchement ce vertueux prélat, au nom des intérêts de l'Espagne, seule considération qui pût le toucher; enfin, cet ambassadeur, fort bien secondé par la marquise d'Harcourt, sa femme, conquit à la maison de Bourbon les trois hommes qui, de concert avec le cardinal, devaient tout décider, savoir : don Manuel Arias, président de Castille, en l'absence d'Oropeza; le comte de Saint-Estevan et le marquis de Mansera. N'est-ce donc rien, encore une fois, que toutes ces manocuvres pour les négliger, comme a fait l'histoire, ou pour affirmer avec elle que Louis XIV les avait ordonnées seulement afin de masquer le traité de partage, tandis qu'au contraire ce fut probablement le traité de partage qui prépara et masqua le testament? Il est vrai que M. de Torcy émet cette opinion dans ses mémoires : mais peut-être aimait-il à croire que ce partage. qu'il avait soutenu long-temps, faute de savoir le vrai secret de son maitre, en avait été le seul plan médité." With regard to the will, we read that "M. Torcy en dit alors un mot à Louville, mais confusément, sans déterminer lequel des princes le testament projeté désignerait, sans même y ajouter beaucoup de foi ; d'où l'on doit conclure que Louis XIV, à cette époque, n'avait point encore confié ses vues à d'autres qu'au marquis d'Harcourt. Quant à cet ambassadeur, il prépara trop bien le testament pendant son séjour à Madrid, pour qu'on puisse admettre, sur la parole des historiens, qu'il ait agi sans mission expresse." And in a note we read: "M. de Voltaire dit, au sujet de ce testament, que Louis XIV en fut informé par le cardinal de Janson qui résidait alors à Rome où l'affaire avait été portée, et que c'est toute la part que le cabinet de Versailles eut à cet événement. Cela n'est pas vraisemblable. Il est bien vrai que, depuis le



deuxième traité de partage, le marquis d'Harcourt avait été rappelé pour commander une armée sur les frontières d'Espagne. Mais qui a jamais pensé à dire qu'il ait dicté et fait signer ce testament! C'est assez qu'il l'ait préparé de loin avec beaucoup de suite et d'adresse, pour accréditer l'opinion que sa conduite lui avait été commandée par sa cour."¹⁰⁴

With the exception of Austria the European nations were disposed to look with favor upon the accession of Philip V, since Louis XIV accepted the conditions imposed in the will of Charles II that the crowns of France and Spain should never be united in a single ruler. The Siècle de Louis XIV, however, fails to point out the real causes of the following war for the Spanish succession. It does not tell us that Louis XIV, in certain formal letters, recognized Philip's right of succession to the French throne and had the documents recorded before the Parliament of Paris. The suspicion of other nations grew when the Spanish envoy, upon being presented by Louis to Philip at Versailles, exclaimed: "God be praised! The Pyrenees have disappeared! Now we are all one!" Other acts of Louis which were aimed against the interests of Holland and England hastened the alliance of these two nations with Austria and the Diet of Ratisbon against France and Spain. Louis took upon himself the direction of Spanish affairs; he surrounded the young king with French councillors, sent Madame des Ursins as a maid of honor to the queen in order to influence her in favor of France, and even considered himself empowered to dispose of Philip's crown for his own interest. In order to obtain peace from the allies he was ever ready to sacrifice Spain; he even tried to force Philip to resign in favor of the House of Austria. It was through him that Philip surrendered the Spanish

¹⁰⁴ Mémoires secrets sur l'établissement de la maison de Bourbon en Espagne, extraits de la correspondance du marquis de Loucille (Paris, 1818), I, 17-18; 85-87.—Ottieri, op. cit., tom. I, lib. III, 414-21.—Bacallar, Comentarios de la guerra de España e Historia de su rey Phelipe V (Genova, no date), 1-14.—Mézerai, op. cit., continued by M. de Limiers, IV, 525-27.—Saint-Simon, Mémoires, nouvelle édition par A. de Boislisle (Paris, 1800), VII, 212, where it is reported that Castel de Rios, who often gained access to Louis, asked for an interview with the latter without the presence of Torcy. The object of this interview was never told to Torcy, but the Spanish ambassador left the king much pleased. This interview took place June 29, when, it was said, the Courseil of Spain was favorable to a prince of France. Dangeau also speaks of this interview, see Journal du Marquis de Dangeau (Paris, 1854), VII, 33.

dominions in Italy and the Low Countries, and renounced his claim to the throne of France.¹⁰⁵

VIII.

The prime minister of Spain from 1715 to 1720 was Cardinal Alberoni. As stated in the Précis du siècle de Louis XV, Alberoni planned to upset Europe and almost succeeded in his intent. He had in a few years given stability to Spanish finances, and was planning to add Sardinia and Sicily to the kingdom. He was to change the English constitution in order to remove a hindrance to his designs and was prepared to foment civil strife in France for the same purpose. At the same time he was negotiating with the Sublime Porte, Peter the Great, and Charles XII. He was ready to urge the Turks to renew their war against Charles VI, and Charles XII was to restore the son of King James to the throne of England. 106 All these plans only succeeded in bringing Spain into war with England and France. Voltaire, who admired men of action, in spite of Alberoni's chimerical plans, calls him "puissant génie," and a man "qui a de la grandeur et du courage dans l'esprit."107 Discussing Durey de Morran's Testament politique du Cardinal Albéroni, he again comes to his defense, for which the Cardinal wrote him a letter of thanks in 1735.108 In this defense Voltaire seems to have followed Rousset's Ilistoire du Cardinal Albéroni, La Haye, 1719. Saint-Simon on the other hand describes him as "the son of a gardener, who, conscious of some talent, had donned the clerical collar so that in the garb of an abbé he might have access to places where his linen frock would



¹⁰⁵ Dangeau, Journal, VII, 419, 439; VIII, 28; IX, 310, 312, 342, 395; X, 229-31, 264, 290, 348; XI, 53; XII, 405; XIV, 261; XV, 16, 39,—La Beaumelle, op. cit., V, 8, 13, 92-93.—Hénault, op. cit., 314.—Torey, Mémoires (In "Collection des Mémoires relatifs à l'Histoire de France," A. Petitot et Monmerqué, seconde série, Paris, 1828, Vol. LXVII), 148, 170, 195-96, 265, 336-37, 353-54, 395, 403.—Saint-Simon, Mémoires, VIII, 64-65; IX, 92-101; XI, 223-52, 398-401, 489-504, 505-44; XII, 19; XXVI, 100-101.—Bacallar, op. cit., 30.—Calmet, op. cit., XVII, 148.—Daniel, op. cit., XVI, 422.—Ottieri, op. cit., tom. II, lib. IV, 32-33; lib. V, 254-55; tom. IV, lib. XI, 283-84, 305-09, 312-14; tom. V, lib. XIV, 290-93, 294-98; lib. XV, 360-66, 375-82; lib. XV, 535-44; tom. VI, lib. XVI, 46-49, 84-85, 112-18, 160-82; lib. XVIII, 405-31.

¹⁰⁶ Précis, XV, 156.

¹⁰⁷ Histoire de Charles XII, XVI, 339.

¹⁰x XXXIII, 480.

have kept him out." His success with Vendôme, which led him to power, is attributed by Saint-Simon to his being a buffoon and to his ability in preparing cheese soups and other strange dishes. Throughout his Mémoires Saint-Simon represents Alberoni as a mediocre, scheming, and unscrupulous statesman. He calls him a tyrannical, wicked, and monstrous personage, hated by all Europe and dont la perfidie, l'ambition, l'intérêt personnel, les vues toujours obliques, souvent les caprices, quelquefois même la folie, étaient les guides, et dont l'unique intérêt continuellement varié et diversifié selon que la fantaisie le lui montrait, se cachait sous des projets toujours incertains, et dont la plupart étaient d'exécution impossible." Almost a similar picture of Alberoni is given by the Maréchal de Berwick and by Belando.

On the 30th of April, 1725, Philip V and Charles VI of Austria made a treaty of peace and alliance. This, according to Voltaire, astonished all the courts of Europe. 112 By this treaty Philip assured to his son, Don Carlos, the succession of Parma, Piacenza, and Tuscany. Voltaire forgot that already in October, 1724, the French had decided to send the Infanta back to Spain, a project which was carried out in March, 1725. Such a procedure could not fail to arouse the wrath of the Spanish monarch, and the subsequent alliance with Austria ought not to have surprised the courts of Europe, and perhaps it did not.

The external events of Spanish history from 1733 to 1774, namely, the war with Austria, the war of Jenkins' Ear, the war of the Austrian succession, and the Seven Years' War, of all which Voltaire was a contemporary, are correctly recorded in the *Précis du siècle de Louis XI*. ¹¹³ He does not mention, however, the fact that

¹⁰⁹ Saint-Simon, op. cit., XIII, 287–91, 498–500; XXIX, 267–93; XXX, 20 seq.; XXXI, 87 seq.; XXXII, 1 seq.; Mémoires, publiées, par MM. Chéruel et Ad. Regnier Fils (Paris, 1874), XIV, 407 seq.; XV, chapters II–XVIII.

¹¹⁰ Saint-Simon, Mémoires, édition Chéruel, XVI, 405-25.

¹¹¹ Mémoires du Maréchal de Berwick (In "Collection des Mémoires rélatifs à l'Histoire de France" par A. Petitot et Monmerqué, seconde série, seconde partie, Paris, 1828, Vol. LXVI), 270-72.—Belando, Fray Nicolas de Jesus, Historia civil de España (Madrid, 1740), IV, 105-201. For the Maréchal de Berwick, see Table générale, LI, 109-10.

¹¹² XV, chapter II.

¹¹³ Précis, XV, 190 seq.

in the war of 1733 against Austria, Spain was urged to march against that country because France had guaranteed her by treaty the rights of Don Carlos in Italy and had promised to settle the question of Gibraltar even if she had to use force against the English. Such a promise, according to de Villars, had already been made to Spain in the treaty of 1721.¹¹⁴ But when in 1735 the preliminaries of peace were signed, Don Carlos, although recognized as king of the Two Sicilies, was obliged to give up the Duchies of Northern Italy.

Of Spain's achievements during this period Voltaire mentions only the reform movement against the Church under Charles III. The royal orders of 1761 and 1762 decreed that "no papal bull, brief, or other pontifical letter should be allowed to circulate or to be obeyed, whatever might be its subject-matter, unless it should previously have been presented to the king." The Inquisition was ordered to condemn no book without giving the author an opportunity to defend himself, and many cases of secular character were removed from its jurisdiction.

These steps toward reform pleased Voltaire, although they did not go far enough for him. His somewhat exaggerated idea of the baneful influence of the Church in Spain, which colored his entire treatment of that country, is clearly set forth in a letter to the Marquis de Miranda, dated August 10, 1767. "You dare to think," he writes, "in a country where this freedom has often been considered a sort of crime. There was a time at the Spanish court, especially when the Jesuits were in favor, when it was almost forbidden to cultivate one's reason. Stupidity was a merit at the court. Your kings resembled the doctors of the Italian comedy who chose harlequins as their confidants and favorites, because harlequins are stupid. You have now an enlightened minister who, possessing a great intellect himself, has permitted others to have it also. He has, above all, recognized yours: but prejudices are still stronger than he or you. Cicero and Vergil would visit your court in vain; they would see that monks and priests would be preferred to them, and they would be obliged either to flee or to turn hypocrites. You have at the gates of Madrid a custom-house which seizes thoughts as it would English merchandise. . . . Greek slaves have a hundred times more freedom in Constantinople than you have in Madrid. This fear, so cowardly and tyrannical; this fear, of which your government is constantly the

¹¹⁴ Mémoires du Maréchal de Villars, V. 141.

prey, lest men open their eyes to the light, shows to what extent you realize that your religion would be detested, if known. You must have perceived its absurdity since you prevent an examination of it.... In this state your court found itself until the ministry of the Count of Aranda. . . . But monkish tyranny still continues. You cannot open your heart except to a very few friends. You do not dare to whisper to a courtier what an Englishman would say in open Parliament. . . . Your religion, I dare say, has done more harm to humanity than Attilas and Tamerlanes. It has debased nature, made infamous hypocrites of men who could have been heroes, and fattened monks and priests upon the blood of the people. In Madrid and Naples the posterity of the Cid is obliged to kiss the hand and the robe of a Dominican."

The Jesuits were expulsed in 1768 and Voltaire grows more enthusiastic. In a letter to the Marquis de Villevieille, he said: "The Count of Aranda has driven the Jesuits out of Spain and will drive out many other vermin.... The Spanish Inquisition has not yet been abolished, but they have pulled out the teeth of that monster and have cut its claws down to their roots. All the books so strictly forbidden in Paris enter freely into Spain. The Spaniards, in less than two years, have made amends for five centuries of the most infamous bigotry."

(To be continued)

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¹¹⁵ XLV, 344-45.

¹¹⁰ XLVI, 37. Similar remarks concerning these reforms and Aranda are found in XLVI, 39; X, 164, 396; XVII, 344 seq.; XIX, 488.

CONCHA ESPINA: A NEW STAR ASCENDANT

(Address Given Before the Arizona Chapter of the American Association of Teachers of Spanish, Tucson, Arizona, November 28, 1923)

The University of Arizona, through its professors and librarians, has long displayed deep interest in Spanish literature. The university library contains a larger and more perfectly representative collection of Spanish books than many older universities East and South. It is appropriate, therefore, that the first paper upon the works of Concha Espina, the rising Spanish star just about to become visible in our English literary firmament, should be given under the auspices of that institution. There also was given the first address in the United States upon the works of Vicente Blasco Ibáñez. That was in 1912 or 1913, six or seven years before the publication of "The Four Horsemen of the Apocalypse." The first book by that renowned Valencian author that had been issued in America, "The Blood of the Arena," is now sought at fancy prices by collectors. Moreover, this volume was prepared for the press in Tucson.

All this may be taken as a possibly happy augury for the future of Concha Espina, whose introduction in America is linked with the same surroundings.

American publishers generally look with disfavor upon translations. Experience has shown that it is difficult to sell a sufficiently large edition to make the venture pay. Particularly, they say, is this true of translations from the French, Italian, and Spanish, for the reason that the comparatively small number of persons in this country who care to read foreign books prefer to read them in the original. It seems that as a nation we are somewhat egoistic. We like to read about people and places with which we are familiar. Moreover, we all know how we hesitate to add the name of a new author to our reading list. We are overwhelmed by the avalanche of books, and we almost feel that we are conferring a favor upon a new author when we place his works on our already crowded shelves. The publisher is aware of this also. Therefore, in view of such a situation, there must be some very special reason why the works of Concha Espina have been chosen for presentation in English.

This reason may be found in her art, in her sincerity, in the universality of her appeal. Her writings present pictures of Spanish life that are wholly unconventional, that are so close to the soil and



to the labor of men and women under the traditional customs of ages. that the reader seems to be party to a ritual of Nature worship with its prayers, complaints, petitions, and songs of praise. writes of the Spanish life that she knows through the understanding of childhood, and she sees it not solely through the eyes of the novelist seeking the spectacular, the fantastic, but with the eyes of a realist. The district of which she writes, called by the Spanish the montañesa region, especially Santander, is that country in the north of Spain lying along the Bay of Biscay, or, as the Spanish know it. the Cantabrian Sea. Here, at Santander, she was born. Here, too, at least two other Spanish writers who have achieved great fame first saw the light, José María de Pereda, the novelist, and Marcelino Menéndez y Pelayo, the famous Spanish historian, philosopher, and man of letters. Her Spanish publishers claim that the only worthy successor of these two writers who represent the modern montanesa school, is Concha Espina.

Antonio de Trueba and Emilia Pardo Bazán also wrote of the north—Trueba of Vizcava, and the Countess Pardo Bazán of Galicia. Armando Palacio Valdés and Pío Baroja are still producing novels depicting the life of the people in different sections of this mountainous part of Spain. In the main the locale of Palacio Valdés is Oviedo and the coal-mining district around Laviana. That of Pio Baroja is Vizcaya. Each is a master in his region, just as the painter Ignacio Zuloaga expresses in a manner not to be surpassed the striking types of his native Basque Province, Guipúzcoa; just as the lamented Sorolla reproduced the brilliant sunshine, sands, and waters of the Valencian Beach, the bathers, the fisherfolk, the oxen drawing in the boats, with an art possible only to those who, as the Spanish say, "son de la tierra." This phrase, "de la tierra," also gives an idea of the art of Concha Espina, a peculiarly Spanish art. She is proud of her Spanish birth, and her greatest aspiration is to carry forward the literary traditions of her native land, to be a worthy successor to those glorious lights that shone in former times. and that still are shining, Cervantes, Mateo Alemán, Lope de Vega, Quevedo. They are lights of the 16th century, and, although a digression, it may be of interest to note that two centuries later, Cervantes, particularly, proved to be the inspiration of a feminine author, María de Zayas. In an old book shop in Madrid I was fortunate enough to secure a time-worn copy of her tales in which the bookworm had left the imprint of his passing. Her stories possess that racy flavor of the picaresque, which has given undying brilliancy to so long a list of story writers in the past. They remain modern, which is a test of greatness. María de Zayas might have written her stories of Madrileñan life in the twentieth century; Concha Espina might have written in the seventeenth as well as the twentieth.

Cervantes, also, has inspired the pen of Concha Espina. One of her early works is entitled "Al Amor de las Estrellas," or "Mujeres del Quijote." It is a series of short studies of the feminine characters in Don Quijote intended for school use, and is well worthy of being introduced to the Spanish students in this country. The book is dedicated to her friend, that great scholar Don Francisco Rodríguez Marín, who encouraged Doña Concha to write the volume. Don Francisco Rodríguez Marín is the author of an annotated edition of Don Quixote, hence the appropriateness of her dedication. He is the librarian of the National Library, a member of the Spanish Academy, of the Hispanic Society of America, and of so many other societies of learning that if I were to name half of them I would weary you.

An old Spanish proverb says, "Más vale un amigo que pariente ni primo." Doña Concha has been fortunate in her friends. Another of universal fame was the great pathological critic of literature and morals, Max Nordau. While in Madrid during the World War, Nordau encouraged Concha to dramatize her tragic story "El Jayón," or "The Foundling." This appears in the form of a novelette in her book of short stories called "Ruecas de Marfil," or "Ivory Distaffs." "The Foundling" was presented with great success at the Eslava Theatre in Madrid, under the direction of Gregorio Martinez Sierra. It was further distinguished by the award named after the donor, "Espinosa y Cortina," which award is given through the Spanish Academy for the most worthy theatrical work every five years.

"Ivory Distaffs," in which the authoress reels off several short stories with characteristic skill, is to be published in this country in Spanish text with notes and vocabulary by Millard Rosenberg of the University of California, as an example of the very best modern Spanish style. It has been enthusiastically praised by Professor James Fitzmaurice-Kelly, who said that he had read the volume more than once, even in these days of rush. He said also that in no respect need Concha Espina look with envy upon the most eminent novelists.

The stories in "Ivory Distaffs" reveal the tragedy in the lives of women in the rural districts of Spain. In an exquisitely-written preface she says, in free translation: "As I journey through the shadows of this vale of tears, absorbed in my vocation as poet, I gather by the wayside whatever reality chances to present itself to me, cherishing it tenderly in my heart so that sometime I may weave it into my fantasies.

"I scorn nothing as being too small or too trivial. The entire universe is reflected in a drop of water. Honey is made by bees: the vase is built up of clay. Reality is almost always crude and humble, like the bundle of flax, the tuft of wool, the unspun silk; yet when those beneficent fates, art and imagination, take them in hand, twist, and reel them from their invisible distaffs of ivory, this raw material is converted into delicate threads, into brilliant fabrics.

"With a more rustic instrument have I woven in this book the humble lives of women, obscure, tormented lives, filled with sorrow and abnegation, which aroused deep echoes in my heart.

"Perhaps you would prefer happier stories, joyous inventions, sunny romances of some fortunate land where the flowers never cease to bloom. But I have already told you that I am recounting the lives of women! If the little tales seem too sad, if they stir your heart to suffering, pretend, as you close the book, that they are not true—that you dreamed them. Do they not say that life is a dream? Are not all dreams sad when one awakes?"

Twice Doña Concha has been honored with the award of the Spanish Academy. The Fastenrath prize, an award of five thousand pesetas, or one thousand dollars, which is given each year for the best novel to appear during that period, is, as another Spanish author, Guillermo Díaz Caneja, who had received it, said to me, the motive of "una lucha enorme," that is, a tremendous struggle. Doña Concha received this award for her novel entitled, "La Esfinge Maragata." or, "The Maragatan Sphinx." This will be her first novel to appear in English translation. It will be published by the house of Macmillan within a few weeks. These publishers consider it a great book, one that will have enduring fame, and which will be warmly received. It will appear under the title, "Mariflor," the name of the young girl whose trials and struggles are detailed in the book. The publishers did not care to issue it under the name, "The Maragatan Sphinx," which is the direct translation of the Spanish title. They argue that in this country nothing is known of the Maragatan people, that the



word is difficult to pronounce, and that for this reason the book would not sell well, as prospective buyers would not ask for it in the bookstores. It is a very general custom to issue translations of a book under different titles in foreign countries. As an example, "Entre Naranjos," by Vicente Blasco Ibáñez, has appeared in the United States under the title, "The Torrent"; "La Bodega" is called "The Fruit of the Vine"; the first edition of his great novel of the bullfight, "Sangre y Arena," bears the title, "The Blood of the Arena," while an edition of the same work in England sells under the name of "The Matador."

The Spanish women depicted by Concha Espina differ from the most striking feminine characters drawn by Blasco Ibáñez. In her works there are no types equivalent to "Doña Sol," in "Sangre y Arena," to "Leonora," in "Entre Naranjos," to "Concha Ceballos," in his novel "La Reina Calafia," which is so recent that it has not as yet been widely read in this country.

The women of whom Concha writes have more resemblance to those characters in Blasco's books who play the more sombre part in life's drama, like Señora Angustias in "Sangre y Arena," the hardworking, religious mother of the bull-fighter, and like Carmen, his wife. The Doña Sols and the Leonoras are the masculine type of woman, more unusual in Spain, as also here, free to go about and to live as they please, to amuse themselves by carrying on affairs with men, and to fling them aside wrecked and broken when they have tired of them. The Señora Angustias and the Doña Carmens are the more typical of Spain—women whose lives are dominated by their men, women who live with their children in the home and in the Church, women who work, and sacrifice, and suffer.

That is true also of the characters in "La Esfinge Maragata." The lives of these Maragatan women, who till the soil, who bear all the burdens of the home unassisted by the men, and rear the children, are so vividly set forth in this novel that the scenes become indelibly impressed upon the mind. Our dictionaries and encyclopaedias tell nothing of the Maragatans. However, they are an important tribe of people who live in the Province of León, in the elevated plateaux around Astorga, in thirty-six villages. They have kept themselves pure of blood by never marrying outside their clan. They know nothing of modern progress, but cling to the customs of bygone ages. Some claim that they are the remnants of the original Celtiberian inhabitants of Spain. Concha Espina visited this region, and



the novel is the result. In order to develop contrast in the story she brings to the land of the Maragatos Mariflor Salvadores. Mariflor's father was a member of the tribe, but he had married a lady from the Coast, and had lived away for many years. Upon the death of Mariflor's mother her father finds himself not only bereaved but ruined, and he emigrates to South America, as actually do so many from that country. Mariflor is accustomed to the pleasant conditions prevailing elsewhere in Spain, and through her sufferings, when she comes in contact with life in this primitive region, the struggle of a downcast race is visualized. One becomes acquainted with the old grandmother who has mortgaged the home, with her daughters and grandchildren, with the old usurer who holds the mortgage, with the poet whom Mariflor loves, her cousin Marinela who also loves the poet, the crude Maragatan youth who loves Mariflor, the priest who gives wise counsel, and a host of others. One sees the ancient church with the stork's nest in the belfry, sees the entire hamlet of little wattled huts, the wide bleak infertile steppe on which it is situated, and learns much of the ancient history of the region when it was under the rule of the Goths, the Romans, the Moors. This story also is reeled off from Doña Concha's ivory distaff with art and imagination.

The next of her stories to appear in English will be a novel of life in the Cantabrian Mountains called in Spanish by the name of the main character, "Dulce Nombre," and will issue from the house of D. Appleton & Company. It is a charming, poetic story, told in the musical prose characteristic of this gifted writer. In English it will bear the title, "The Red Beacon." The Red Beacon is the glowing light that, after many vicissitudes and years of waiting, leads Dulce Nombre to the arms of the hidalgo of the tower who has loved her for years.

→ Doña Concha is just a year or two past forty. The daughter of parents in affluent circumstances, she was carefully educated to fill a place in the social world. However, her strong literary bent led her into the field of letters. Verses from her pen were published when she was thirteen. She married very young, and accompanied her husband to Chile, where she lived for three years. This marriage, she has said, was a tragedy, of which she does not care to speak. While in South America she began her career as a newspaper woman by contributing to El Correo Español (The Spanish Mail), published in Buenos Aires. The recollection of her life in South America she

characterizes as unpleasant. She returned to Spain and has since supported herself entirely by her literary work. She found it extremely difficult to pay the publication costs of her first book-for in Spain authors almost invariably bear the expense of issuing their works. However, she now lives in a handsome, modern apartment house in Madrid on the shady avenue called the Calle de Goya. In the same house at least two other noted Spanish writers have apartments. Ricardo León, several of whose works have been translated into English, and José Francés, who is a prolific producer of popular novels as well as a famous art critic. Across the street from this building is the bull-ring, forming a typical example of the jostling together in Madrid of the modern and the old, of homes and places of business or diversion. I was presented to her by Arturo Cuyas, whom you all know as the compiler of the Cuyás Spanish-English dictionary published by the Appletons, while in Spain he is renowned as the organizer of the Boy Scouts of the Peninsula, and as the author of a series of extraordinary didactic stories for young people. Even in his later years of growing blindness he has published noteworthy volumes of poetry.

Although she lives in the city, Concha Espina prefers the country, and her summers are spent on the North Coast. A lover of nature, she knows the name of every plant and weed that grows in the region which is home to her. She experiences a sense of companionship with trees, seeing in them, she has said, a suggestion of the glowing light of the Cross, and receiving from them deep consolation. The out-of-doors, the mountain, and the sea, have ever seemed to be her friends in whatever lands she has visited, but she is especially devoted to the Cantabrian region.

She has given expression to her philosophy of life in the motto which appears on her ex libris, and which, in loose translation, says,

> "Life should be guarded in such wise That despite death one may still survive."

While engaged in writing her novels she is deeply absorbed, and few callers are permitted to see her. Once her books are in print, however, she never reads them again. She is thoroughly content with her profession as a writer, and nothing could tempt her to turn her back upon it. She always works in a spirit of altruism, her sole concern being art.

With her great, dark, melancholy eyes, and her heavy mass of



black hair, the noted Spanish writer, José Maria Carretero, has said that in appearance she resembles a Gypsy queen, that she looks more like a woman of Southern, than of Northern Spain. Her disposition somewhat belies her appearance, for she is of an optimistic and joyous nature, and except for an occasional day when care presses too heavily, she keeps the household in an uproar with her laughter and jests.

She tells with pride of her varied adventures in seeking literary color. Not only has she descended into the bowels of the earth, as at the great Rio Tinto mines, when she went down the deepest shafts while gathering material for her novel, "The Metal of the Dead," but she has "ascended to the threshold of heaven," she says, in an aeroplane. This was a journey from Hamburg to Berlin in 1922, when she was touring Central Europe.

Alfredo Mori, the Florentine critic, has pointed out that the realism of Concha Espina is neither brutal nor photographic, that it is tempered with idealism. The pessimistic note revealed in some of her works is modified by a strain of tender sympathy. Her mysticism is not carried so far as to lose the sense of reality, but it is the result of penetration, of soul vision. "Her style," writes Mori, "is devoid of all those mystic tendencies terminating in ism characteristic of much modern literature. She is sound both in mind and heart. Her attitude toward evil is that of a woman of ancient times, revealing neither the averted face of false modesty, nor morbid complacency. In the presence of sin she reveals a sense of pity, and with charity and gentleness the guilty is exhorted to seek redemption. Never does she display the scorn of rigid and cold austerity, never the mocking manner of the cynic who is neither stirred nor surprised at any event whatsoever.

"It is strange indeed, in a period like the present, when writers in every country are seemingly trying to write as poorly as possible, trusting all to rapidity of production, that Concha Espina should still remain a stylist. But she has her eyes fixed upon the glorious literary tradition of her native land, and she strives ceaselessly to be a worthy successor. She is modern, and at the same time her desire is to be classic. She is Spanish, and Spanish she desires to remain, the better to express her unbounded love for humanity. Today she is the glory of her country."

The praise accorded by this Latin critic notwithstanding, even yet the reason why the works of Concha Espina should be presented in



English has not been satisfactorily given. Due to the wide dissimilarity in taste between the Latin and the Anglo-Saxon mind, a large number of writers who are popular in Spain would fail to interest readers in North America and England. Why, then, Concha Espina? The universality of her appeal? Can that be possible, considering differences in training, the general lack of knowledge of the country of which she writes, and difference in religion?

As for lack of knowledge of the country, a humble Chinese cook once expressed in an incontrovertible manner that all countries are as one. He had recently arrived in Sinaloa, Mexico, from the Flowery Kingdom. "How do you like the country, John?" he was asked. "Allee samee China," he replied cheerfully—"land, rocks, trees, water!" So the rocky soil of the sterile paramo in the land of the Maragatos, where lived "Mariflor," the ancient trees of the ansar along the River Salia, or the restless waters of the Bay of Biscay, that play their part in the life story of "Dulce Nombre" in "The Red Beacon." are no less familiar to the American reader than the Green Mountains, the Sierra Nevada, the Atlantic Ocean, or the Pacific. Moreover, the struggle for existence, the tragedies of the heart and of the mind, when depicted, as they are by Concha Espina, with delicacy and finish, with subtle discrimination, do indeed make an appeal regardless of race or of national boundaries, for those are the concerns of all mankind. At the same time, the uplifting tendency developed in her works expresses the loftiest note of all creeds, the truly universal appeal. Despite the cry that our civilization is fast decaying, works and deeds of altruism still arouse the deepest response in the heart, still the finest books gain the widest circulation, and still the "Book of Books" is the "best seller."

The most recent news from literary circles in Madrid is that Concha Espina has achieved a new triumph. For the third time she has received the award of a prize from the Royal Spanish Academy. This is without precedent in Spain, and is an honor so great that it distinguishes her among women the world over. The prize known as "Premio Barón del Castillo de Chirel," which is at the disposition of the Academy, was unanimously conferred in recognition of her "articles dealing from a literary viewpoint with the condition of some of the countries of Central Europe after the war." In addition to this, her latest novel, "El Cáliz Rojo," has just been placed on sale. The author herself declares that this new work was not written for the entertainment of those who merely wish to "kill time" by pleasant

reading of novelesque adventure. Matter of this nature she has not incorporated in "El Cáliz Rojo," but she has endeavored to present a purely spiritual tragedy, intended for the discriminating reader who prefers truthful visions of actual conditions rather than the restless excitement of the novel of "frock coats and white gloves," intended for the entertainment of unoccupied ladies.

In the summer of 1924 Concha Espina hopes to visit Russia, and the following year she looks forward to coming to the United States. to coming here to Arizona, if I am still here, and then to proceed to California. I hope indeed that we may have the pleasure of seeing her and rendering honor to her here in the home of the University of Arizona.

Frances Douglas

TUCSON, ARIZONA

READ SPANISH BOOKS

(A paper read at the Seventh Annual Meeting of the American Association of Teachers of Spanish, New York, December 31, 1923.)

Human life is, doubtless, the one thing of greatest importance on this planet. We humans may be prejudiced, but it is certainly hard for us to imagine how this world could have any real significance if we were all dead. Yet it requires very little reflection on our part for us to realize that we are not all equally alive, not even in a purely physical sense. We have long recognized vast differences in the physical capacity to live. We are only beginning to become fully aware of the tremendous variations in our capacity to live that life which constitutes our sole claim to importance.

If life is the one thing of greatest importance, it is also the most interesting thing in the world. In a large sense, it is the only interesting thing. Interest in life is felt most by those who are most alive. The more life we have, the more we crave. We crave adventure, we crave romance, we crave for ourselves all the deeply moving and exalting experiences through which mankind has passed or can pass. We long to look upon new worlds with Columbus, or conquer the old world with Alexander, or go to the pole with the Shenandoah. There is no limit to the life we should live, if life's span were not so short. and if the flesh were not so weak. We grow tired and have to rest. We grow hungry and must stop to eat, and the rest of the time we are tied fast to a routine which alone makes it possible to worship Morpheus in due form, and to pay the butcher and the baker, not to mention the successor to the candlestick maker. The fact is that most of us have neither the opportunity nor the power to satisfy our craving for life by real living.

We crave life, and cannot really live it. Yet we have found the means for satisfying this craving to a remarkable degree. This great substitute for real life is, of course, books. Books are only second in importance to life itself. Civilization began with the first book. Books are not life, but they reflect it, they condense it, and they extend the range of human experience to the limits of this our terrestrial sphere, and even beyond, and backward in time to ages ever more remote. Only the live individual uses books. Only the live individual can be expected to use books.



Books are not life, as I said, nor do they all reflect it to the same degree. Technical books, for example, reflect life in sections. They give us no more idea of the whole than a nail does of the house into which it is to be driven. They may have about the same relative importance. The supreme book is one that reflects life as a whole. Such books constitute the world's most priceless treasure. The teacher who is privileged to teach books, and who is successful in doing so, occupies a position among teachers of prime importance. If he teaches anything, he teaches life, not piecemeal, but as a whole. If we are teachers, or aspire to be, we may well envy those who enjoy this privilege. It is the privilege and the duty of our teachers of English. It is likewise the privilege and the duty of the teachers of foreign languages. We should be willing to admit, therefore, that we, as teachers of Spanish, belong to that group which is enjoying a very special privilege, and which is in position to make a vital contribution to our national culture.

Teachers of English will always be able to teach books more extensively than we. They will and should deal with far larger numbers. They will always enjoy certain advantages over us. They do at present enjoy some advantages over us which we have reason to hope they will not always enjoy. They will always be able to assume a certain ability to read English, bold assumption though that be in a place like New York. English will always be a required subject, and, in time, scientific gradation will make the work efficient, but we have reason to hope that this advantage of conceded importance will not always remain a monopoly. If professors of education admit that there are English books to teach, it will be conceded eventually that there are Spanish books to teach, and that it is vital that certain of the more gifted of our pupils be taught these books.

At present, we are privileged to teach those pupils whose youthful wisdom, or innocence, as the case may be, has led them to give us a trial. We teachers of Spanish do not get the cream of the student body. We are lucky if those we do get lend us their attention for as long as two years. They come to us mostly to make "counts." If they fail to make their "counts," we lose our jobs. The results of our labors will continue to be little more than grades and marks until we are enabled to reach the right individuals.

Perhaps you will agree that we must justify ourselves ultimately by our success in teaching books. Spanish books. We assume that in Spanish books life is viewed from a distinct angle. Peoples of Spanish speech have made, and are making, distinctive contributions to human experience. These contributions cannot be neglected by those live individuals who crave complete culture, and, at many points, they touch us as a nation so closely that they deserve preferential consideration, and assume great importance for large numbers incapable of the highest culture.

Despite all handicaps, we have accomplished something toward making Spanish books contribute to our national culture. Chance has given us a few pupils of the right calibre. Here and there one has caught fire and burned his way through to real achievement. The sale of Spanish books in this country is unquestionably much greater than it was ten years ago. An investigation of the sale of such books would produce, perhaps, the closest approximation to an objective measurement that we could devise of the extent to which we have been able to achieve solid results. Whether these results are in due proportion to the time and money expended, is another question. This question can be answered fairly only in the light of all the facts, and only in comparison with other subjects subjected to a test of like severity.

We are certainly not achieving solid results in a proportion satisfactory to ourselves, though, if fairly judged, we are probably doing as well as other teachers. Here in New York we have been accused of wasting the money of the taxpayer because many of our pupils fail to attain an arbitrary, and ridiculously low, standard of achievement which is deemed to be the line of demarcation between success and failure. One of our superintendents is reported to have said that Community Civics is the most important subject taught in our schools. Perhaps it is, but I have never seen any other measurements applied to the results of teaching this subject than the term mark. The percentage of passing is very satisfactory, it must be admitted, almost one hundred. The effort required of the pupil is almost nil. Let us hope that percentage of passing does not constitute a real measure of success under actual circumstances. By that same standard our entire school system is one huge failure. Of the number entering the elementary schools of the country, sixty-seven per cent fail to graduate. Of the number entering high school, which is ten per cent of the number entering the elementary schools, three per cent graduate. One and five-tenths per cent go on to college,



These figures furnish a hint as to what the percentage of passing in Spanish ought to be under our present ungraded conditions. They show the tremendous struggle that is going on between teaching force and incapacity. It is a revelation to see how closely the results of the army tests, given to one million, seven hundred thousand drafted men, a fair sampling of our entire population, agree with the results of our attempts to educate the youthful part of our nation, Only thirty per cent of these men were found to possess an intelligence which would enable them, or would be likely to enable them, to graduate at the elementary school. Thirty-three per cent of our children do so graduate. Only thirteen and one-half per cent were found to have what was called superior intelligence. Seventy per cent had never passed a mental level superior to that of a fourteenyear-old child. It may be added that both these sets of figures are corroborated to a surprising degree by statistics compiled by the Department of Labor, showing the relative earning capacity of the population of this country.

Evidence is rapidly accumulating which tends to prove that human intelligence is a fixed quantity in the individual. Once arrested, its growth is never resumed. Capacity to acquire knowledge is more or less independent of mental levels. The latter are, however, the chief factor in determining how knowledge is to be used, or whether it is to be used. In this differenciation lies the germ of a revolution, not only in education but in every walk of life. With the perfection of the means of measuring the intelligence will come efficiency. The various academic degrees will perhaps eventually be conferred upon those whose known intelligence will serve as a guarantee of ability to use the knowledge acquired. At present degrees are undoubtedly conferred upon many who never should have sought them. With proper classification of individuals, the time should come when mere "getting by" will not entitle a pupil to graduation. When that time comes, percentage of passing may become a more reliable measure of our success in teaching Spanish. It does not stand for much at the present time.

Success for us surely means more than driving our pupils across an artificial dead line, no matter what its numerical designation may be. We surely do not feel that we have satisfied the highest ends for which we are intended when we have assisted a dull-witted pupil to satisfy a minor requirement for a diploma, that being his sole purpose in coming to us. It is possible to teach a certain amount of Spanish to a moron, or a near-moron, but it IS an expensive process, and one of doubtful value.

It is by no means clear just how much can be reasonably expected of us under actual conditions. We deal with many whose mental level is too low. We do not know how many. They have imbibed a few scraps of knowledge, and this has enabled them to pass the slight barriers erected between the elementary and the secondary school. They reach us. They are not sufficiently alive mentally to crave anything we have to give. They pass or fail according to our term marks, receive their "points," and pass on. They soon forget us. Our discipline may have benefited them to some degree. Perhaps we have aided them a little to master the vernacular, but they will never help to swell the sale of Spanish books in this country. Their presence in our classes has, however, measurably hindered us in our struggle for real success.

I am assuming that real success for us is to be measured by the ability of our students to read Spanish and by the extent to which they actually do read it after they leave us. Our aim is to teach books, actually and potentially. Our teaching should result in a lifelong activity on the part of the taught. To me it seems strange that there should have been so long and hot a discussion of what we are aiming at. I do not believe that anyone has ever really thought that we aimed at teaching the ability to translate. No teacher who is working for anything beyond and above the beggarly monthly stipend is enthusiastic over the prospect of devoting his life to imparting more lingual dexterity. There is evidence that we are becoming conscious, at last, of what our task really is. We must stand or fall on our success in producing readers of Spanish, genuine readers, lifelong readers. We shall never produce them wholesale, but the number produced must be in reasonable proportion to money and effort expended.

We do not, and should not, aim primarily at teaching the ability to speak Spanish, though this is what the general public thinks we are aiming at and condemns us for not achieving. If we succeed in teaching real reading ability, we shall have incidentally laid the foundation for rapid acquisition of a speaking knowledge. A certain oral facility of a strictly limited nature will be a by-product of our work, but we shall never convince the public that we have vastly more

important business in hand until we have begun to achieve more conspicuous success in teaching Spanish books. We shall begin to achieve this success more conspicuously the day we begin to work for it consciously and unanimously.

When the Leviathan is getting ready to sail, an army of men is at work making the necessary preparations. Many of these men will be left behind when she swings out into the river, but every one of them down to the humblest dock hand knows where the ship is headed for. Few of us can accompany our pupils to the ultimate goal. Many of us can do little more than assist with the preliminary preparations, but we must all be acquainted with the goal. We cannot teach books if we do not know them ourselves. We are ridiculous if we cannot tell our charges what course they should steer, and inspire them to achieve the goal by our own broad, first-hand acquaintance with its value and advantages. Knowledge of Spanish books must be made a prime requisite in the preparation of the teacher of Spanish.

Spanish is a new subject. There are no scholarly traditions behind it in this country. That explains its neglect by the universities. If we expect to be taken seriously, we must be more scholarly. Our subject offers a splendid field for the scholar. Scholarly work of immense importance is crying to be done. It needs to be done by us, from our own standpoint and for our own needs. We should be producing embryo scholars in the secondary schools, but I fear we are not making remarkable progress in that direction. Scholarship thrives only in quiet surroundings and a dignified atmosphere. We have neither in our crowded high schools. We teachers, however, must be scholarly if we are to succeed. We must know books, and know them in a scholarly way. For a while at least, we are not going to be helped much by the universities. Our subject is scantily and begrudgingly recognized by most of them. They do not furnish facilities for advanced work of a profitable nature, much less encourage its pursuit. One of the chief teacher-producing colleges of this section, an institution supported by public taxes, provides no advanced work in Spanish for its day students, and this despite the fact that more than forty thousand boys and girls are studying Spanish in secondary schools within a radius of ten miles of the college.

It is not surprising that the introduction of Spanish on a large scale into our scheme of education has met with resistance. Spanish is a stranger, and mankind has ever been hostile to strangers. Spanish will continue to meet with opposition until Spanish books are widely known and their value appreciated and conceded. The fact that Spanish happens to be useful in business has both helped and harmed us. It has furnished an appeal whose force could be felt by the crowd. In some sections of the country this appeal has been too strong. It has induced boards of education, totally unaware of the existence of Spanish books, to prescribe that the language be studied from the commercial standpoint only. Business letters and business forms furnish the only pabulum. The only hope for the future of Spanish in such places lies with the teachers. They need our sympathy and help. It is to be hoped that these teachers will fortify themselves with proper enthusiasm for a higher aim, and that they will fight till they are permitted to work toward its realization.

Permit me to say once more that I believe that our real reason for being is to teach Spanish books. I should like to see a drive started on this subject, and kept up till the idea had been worked into the blood of every Spanish teacher. It would do a good deal toward dispelling the delusion that a person can prepare himself to teach Spanish by learning the alphabet and taking a course in methods under a specialist in French. The vitally important things for the teacher are: first, a sound knowledge of the subject, and second, a definite and worthy objective. The knowledge must be possessed and the objective discovered before the question of methods is in order at all. Even then it need not loom too large upon the horizon. Teaching is an art, as we so often hear. The artist lives his work; he does not work by rule of thumb. Cervantes took no course in novel writing. It does not really matter if Sancho's donkey did come to life again.

The teacher must, of course, in common with other artists, possess a technique—his own technique—and he must never cease trying to improve it. He must be acquainted, in so far as they have been discovered, with the scientific principles upon which his art is based, but a standardized mode of procedure does not, and should not, exist. However, in proportion to our progress in agreeing on a definite objective, progress will be more rapid in discovering the best means for attaining that objective.

The road leading up to the objective which I have mentioned needs to be cleared of a lot of rubbish. We confuse the terms

method and device. We cling to many devices, such as translation of English to Spanish, which are quite inconsistent with our objective. The worst of all our inconsistencies are our examinations. They are built either to test grammatical knowledge or the mastery of our own clever devices. They are not satisfactory tests of reading ability. Much of the work necessarily done in preparation for our present examinations does not lead by the surest and swiftest route to the objective we wish to attain.

A word more and I have done. I have not been attempting in this article to hold a brief for Spanish. Spanish has won a place in the curriculum of the secondary schools. Our chief concern now is to hold and fortify our position. We must strengthen the foundation upon which we rest. At a time when educators have their eyes so intensely fixed upon the trees that they fail to see the forest, when men with comprehensive vision and perspective are so rare, responsibility rests heavily upon teachers of subjects like ours. Current events for History, current magazines for English, and an analysis of the grasshopper for Science. Let us not fall into any of these ditches. Let us cling to the idea of teaching real books. There never was a time when subjects that present life as a whole and create perspective were more sorely needed than now.

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COPYRIGHT RELATIONS BETWEEN SPAIN AND THE UNITED STATES

(A paper read at the Seventh Annual Meeting of the American Association of Teachers of Spanish, New York, December 31, 1923.)

When Christian Bernhard von Tauchnitz began, in 1841, the publication of his "Collection of British Authors" (which later came to be known as the "Tauchnitz Edition"), there was no such thing as international copyright protection. Yet Tauchnitz insisted on putting his series on an ethically sound basis and refused to take advantage of a legal technicality. In other words, although he had a perfectly clear field and a perfectly unassailable legal right to publish any and every English book that he chose for his "Collection of British Authors," without paying royalties to the authors, he refused to start his series on any such basis as that and insisted on paying royalties to the authors.

Unfortunately it cannot be said that all publishers, in any country, have at all times conducted their publication of works by foreign authors on so lofty an ethical plane. This has caused a good deal of injustice and a good deal of hard feeling. Persons who are the victims of mere legal technicalties, when those technicalities are in open defiance of sound ethics, seldom have very cordial sentiments toward those who have taken advantage of the aforesaid technicalties.

Let us examine briefly what copyright protection our laws grant to foreign authors and their heirs and assigns.

Art. 1, Sec. 8, of the Constitution of the United States of America (1787) reads in part as follows: "The Congress shall have power: ... To promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Thereafter we passed on sundry occasions acts concerning copyright. All of these were replaced by the Act of March 4, 1909, which bears the title "An Act to Amend and Consolidate the Acts respecting Copyright," and is the fundamental copyright law of the land today. This Act has subsequently been amended four times, but only two of those amendments concern our present purpose:

A—On March 28, 1914, Congress passed "An Act to Amend Section Twelve of the Act entitled 'An Act to Amend and Consolidate the Acts respecting Copyright,' and approved March 4,



1909." This amendment required the deposit of only one copy of the work of a foreign author published abroad.

B—On December 19, 1919, Congress passed "An Act to Amend Sections Eight and Twenty-One of the Copyright Act, approved March 4, 1909." This amendment secured protection for foreign works published after August 1, 1914.

Of this fundamental copyright law, thus amended, sections 7, 8, 9, 10, 11, and 12 read (so far as our present purpose is concerned) as follows:

- Sec. 7. That no copyright shall subsist in the original text of any work which is in the public domain, or in any work which was published in this country or any foreign country prior to the going into effect of this Act and has not been already copyrighted in the United States, or in any publication of the United States Government, or any reprint, in whole or in part, thereof: "Provided, however, That the publication or republication by the Government, either separately or in a public document, of any material in which copyright is subsisting shall not be taken to cause any abridgment or annulment of the copyright or to authorize any use or appropriation of such copyright material without the consent of the copyright proprietor.
- Sec. 8. That the author or proprietor of any work made the subject of copyright by this Act, or his executors, administrators, or assigns, shall have copyright for such work under the conditions and for the terms specified in this Act: Provided, however, That the copyright secured by this Act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign state or nation, only:
- (a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work: or
- (b) When the foreign state or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States, the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this Act or by treaty; or when such foreign state or nation is a party to

an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto.

The existence of the reciprocal conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time, as the purposes of this Act may require.

Sec. 9. That any person entitled thereto by this Act may secure copyright for his work by publication thereof with the notice of copyright required by this Act; and such notice shall be affixed to each copy thereof published or offered for sale in the United States by authority of the copyright proprietor, except in the case of books seeking ad interim protection under section twenty-one of this Act.

Sec. 10. That such person may obtain registration of his claim to copyright by complying with the provisions of this Act, including the deposit of copies, and upon such compliance the register of copyrights shall issue to him the certificate provided for in section fifty-five of this Act.

- Sec. 11. That copyright may also be had of the works of an author of which copies are not reproduced for sale, by the deposit, with claim of copyright, of one complete copy of such work if it be a lecture or similar production * * *.
- Sec. 12. That after copyright has been secured by publication of the work with the notice of copyright as provided in section nine of this Act, there shall be promptly deposited in the copyright office or in the mail addressed to the register of copyrights, Washington, District of Columbia, two complete copies of the best edition thereof then published, or if the work is by an author who is a citizen or subject of a foreign state or nation and has been published in a foreign country, one complete copy of the best edition then published in such foreign country,

Pursuant to the clause concerning reciprocal conditions mentioned in Section 8, just quoted, the following Presidential Proclamations have been issued with regard to Spain and Latin America, *interalia*:

- (1) That of July 10, 1895;
- (2) That of April 11, 1899 (Treaty of Peace, Article XIII);



- (3) On April 9, 1908, we approved the Convention between the United States and other powers on literary and artistic copyrights, signed at the City of Mexico, January 27, 1902. (This treaty had previously been ratified and the ratifications deposited by the following countries: Guatemala, Salvador, Costa Rica, Honduras, and Nicaragua.);
- (4) On April 9, 1910, in carrying out the provisions of the Act of March 4, 1909;
- (5) On July 13, 1914. Copyright convention between the United States and other American Republics, signed at Buenos Aires, August 11, 1910. (This convention does not concern the relations between Spain and ourselves; but it is understood to be in effect as between the United States and Bolivia, Brazil, Costa Rica, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru, Salvador, and Uruguay. It has not yet been ratified by the other six American Republics. The missing names are notable.

By the terms of Article 23 of our fundamental Copyright Law of March 4, 1909, the copyright protection secured by this Act shall endure for twenty-eight years from the date of first publication and shall be renewable by the author, or his heirs or assigns, for another period of twenty-eight years, provided application for such renewal shall have been made to the copyright office and duly registered therein within one year prior to the expiration of the original term of copyright. Otherwise the copyright determines at the expiration of twenty-eight years from first publication.

It will be noticed in all the foregoing that we are not a party to the Berne Convention. This is a very unfortunate state of affairs, for because of it we neither give foreign authors the protection we ought to give them, nor receive from foreign governments the protection for our own authors that we ought to wish them to have.

The December, 1923, number of *Public Libraries* contains (pp. 561–562) an important piece of news on this topic:

A COPYRIGHT CRISIS

The copyright fight of the Sixty-eighth Congress is on. For the fifth time since 1890 the American publisher challenges the public's right to import without his consent a foreign book which he handles here—a right that is older than the republic and world-wide.

As ever in the past, two years' criticism has modified the challenge materially. 1) The claim of the right to prevent acquisition of the foreign original is withdrawn, but it must be secured through the American publisher. 2) To obtain such control of importation, he must manufacture an actual American edition. 3) This restriction is removed from a) books in foreign language, b) second-hand copies, c) works for the United States, d) works in raised characters for the blind, e) foreign newspapers and magazines, f) collections bought en bloc for libraries, and g) books in the traveler's baggage.

Welcome as are these recessions from absolutism, the librarian will be quick to see that the purchase of English books would prove a tedious, perilous and costly business. Whenever he saw such a volume advertised he must ask two questions before venturing to make an order: 1) Is there an American edition? 2) Is it in print? He could not afford to guess, for the penalty of a misstep is ugly. So, to be certain, no matter how complete and timely his bibliographical apparatus, he would write to the Copyright office. If the reply were "Yes," his order would go to the reprinter, who could charge at pleasure.

Unfortunate as is the challenge, the time of its presentation is even more so. An entirely different project was afoot. The United States had a chance at last to qualify for the International copyright union. The only thing needed was repeal of the requirement, in the case of an English work, to print here as condition of copyright. To this, authors, printers, librarians, and organized education in general, readily assented. The publishers balked, unless given control of importation, as indicated.

While they balked, Canada lost patience and struck in retaliation at our manufacturing clause. Their measure becomes operative January 1, 1924. To meet this situation the Copyright office has drawn a bill, at the instance of the State department, repealing that clause as applied to foreigners and thus fitting us for Berne, without otherwise disturbing present conditions. The American Library Association, with its thirteen allied organizations, will champion this measure in Congress. The publishers will seek to amend by inserting an anti-importation clause. The Authors' league, firm at first, has given way. So, too, the printers, told that monopoly will increase American

manufacture, since, say the publishers, "We can thus offer English writers larger royalties to induce cis-Atlantic editions," and the public will meet the cost of double production.

The responsibility of the American Library Association is almost unexampled. It fights the battle of the cultivated reader the world over and must keep the faith.

Every library in the United States ought to act. When the bills are introduced, the call will be sounded.

M. LLEWELLYN RANEY, Chairman,
CARL L. CANNON,
ASA DON DICKINSON,
HILLER C. WELLMAN,
PURD B. WRIGHT,
A. L. A. Committee on book-buying.

As a further result of our failure long since to have subscribed to the Berne Convention, there has never been any protection for nineteenth century Spanish authors against the pirating of their works in this country. This statement applies to all forms of pirating: simple reproduction of the text; reproduction of text, accompanied by introduction, notes, or vocabulary, or by any combination thereof, for classroom purposes; and translation. As a result, Spanish authors of the nineteenth century have suffered very severely at our hands, for many publishers have been merciless in using Spanish books that were protected in other countries by the Berne Convention, but which had no legal protection in this country, although the absence of such protection here was due to circumstances over which the Spanish authors had no control.

For example: by Article 14 of the Berne Convention, Spanish works, which by Spanish law had not in 1886 come to belong to the public domain, were protected in all the countries that were parties to the Convention. But when we in 1895 by Presidential proclamation declared that between Spain and ourselves there existed that state of reciprocal protection called for by the law, we did not make the new protection retroactive. Consequently, works, which in their country of origin had not yet come into the public domain and therefore had been enjoying protection in the countries signatory to the Berne Convention, continued to be without protection in the United States.

A moment ago I said that many publishers had been merciless in using Spanish books that were protected in other countries by the



Berne Convention, but that had no protection in ours. There have been, and there are, honorable exceptions. I know whereof I speak, for I have myself seen some of the contracts and agreements made by American publishers with Spanish authors, and those that I have seen are in the hands of the Spanish authors themselves. In these cases the publishers concerned are conducting themselves on just as lofty a plane of ethics as did the house of Tauchnitz, to which I referred in my opening paragraph. The contracts and agreements to which I have just referred concern plain editions of the text in the original, and translations

Legally the case of those of our publishers who wish to get out pirated editions of nineteenth century Spanish authors is sound. But it is not very creditable to us, from the point of view of *ethics*.

Our chief guilt, however, in this matter is to be found in connection with our annotated text-books in modern foreign languages. We have for years been publishing in this way the works of nineteenth century Spanish authors, and very little thought has been given to our ethical debt to give the author's rights some consideration in connection with the apparatus criticus (in some cases we should have to add "God save the mark") with which we have equipped the work and which is the immediate occasion for its sale for our classrooms. But no publisher or editor would claim that this apparatus criticus would sell the book without the author's text. This being the case, the author's rights, even in a copy of his work whose specific sale has been brought about by the additional apparatus criticus, persist and should be recognized, although naturally not in the same proportion as would be proper in connection with a copy of the text alone.

And we have been guilty of this kind of publication (wherein we ignored the author's rights) even during his lifetime in some instances, and in a host of others long before the twenty-eight years have elapsed that are accounted for in our own simple copyright protection, to say nothing of the fifty-six years of protection granted by a renewed copyright in our own country. Let us see for a moment just what this would mean. To mention only the novel: Pepita Jiménez appeared in 1874, and is the acknowledged forerunner of the works of Pereda, Galdós, Pardo Bazan, Valdés, Blasco Ibáñez, etc. The fifty-six years of protection granted by our copyright and its renewal would make it that Pepita Jiménez would not only still be under copyright protection, but would continue to be protected until

1930. A fortiori all the works of the aforementioned authors that have appeared since Pepita Jiménez would not yet have come into the public domain.

The members of our Association are engaged in the lofty task of teaching our younger generation to know Spain and the Spaniards better than have their ancestors (although the United States had never been lacking in gifted leaders who knew Spain intimately); and we wish out of that better knowledge to lead our younger generation to appreciate Spain's qualities and love her for them, thus aiding to bring about a better understanding and a greater cordiality between the two peoples. But we shall fail in a part of our work if we continue to show the world that we are willing to commit an ethical tort, provided we can do it legally. The immediate descendants of the great names quoted a moment ago (as well as the immediate descendants of the contemporaries of those writers) are alive today, and in many cases the literary rights bequeathed to them are an important part of their present resources. We members of this Association, in editing the works of any Spanish writers of the last hundred years, ought to see to it that the ethical rights of their descendants are recognized in our relations with them, even when a technicality of our own law, and a failure on our part to make ourselves amenable to the highest international procedure in the matter. would make it possible for us to ignore those rights with impunity. No self-respecting American wants to stand on a technicality and commit a grave ethical injustice.

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS



WHY THE DISCIPLINARY AND CULTURAL VALUES OF THE MODERN LANGUAGES SHOULD BE STRESSED¹

A generation or two ago schoolmen believed in the transfer of mental power. They asserted that if the brain were trained by the study of Greek, Latin, and mathematics, for instance, it would acquire increased power and skill that could be applied in any field of mental activity. As a result of this belief, the schoolmen favored curricula that consisted largely of disciplinary studies.

Then a reaction followed, and some schoolmen proclaimed that there is no such thing as general training of the mind; there is no transfer of mental power; the compartments of the brain are watertight, as it were. If certain compartments are trained, other compartments receive little or no benefit,

Today my friends who are psychologists tell me that both of the theories mentioned above are extreme and the truth lies between them. Recent experiments, which have been made with greater skill and with more precision than those which were made ten or fifteen years ago, have shown that there really is such a thing as general training of the mind as the result of disciplinary studies. This general training is manifest in part in the development of patience, power of concentration, and habits of thoroughness. And there is transfer of power—not the complete transfer that was claimed fifty years ago, but a modified transfer to related fields.

In view of these findings the more advanced thinkers in education are again advocating disciplinary studies in the public schools—such studies, for instance, as mathematics, foreign languages, and the natural sciences. Unfortunately, a very considerable proportion of our public schoolmen seem still to be unaware of the results of the latest investigations in educational psychology: they oppose disciplinary studies and favor those that are basically informational. This is, I believe, one of the chief causes of the mental flabbiness of our boys and girls who receive their training in the public schools.

A second cause is the fashion of decrying cultural studies. Among those who favor the study of foreign languages there are



¹ This article is a summary of an address given at the annual meeting of the American Association of Teachers of Spanish, in New York City, December 31, 1923.

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some who insist that the emphasis should be placed on "practical courses," which they usually define as those which can be practiced in daily life, or which can be used in earning a livelihood. These courses, they tell us, are practice in conversation and in commercial correspondence, the study of *realia*, and so forth. The cultural courses, on the other hand, are usually defined as the study of literary masterpieces in prose and verse. Such courses as these they consider impractical,

Now, we all admit the need of training in conversation and in oral and written composition; but, after all, this work is merely preparatory; it is a means to an end and not the end itself. I will not even admit that a boy has a good practical equipment in a foreign language if he can speak and write it with a fair approximation to correctness, and has not had cultural courses.

In order fully to understand a language, one must know the mental habits of the people who speak it. One must know their likes ; and dislikes, their conventions and their prejudices. If one can live among the people who speak the language and if one has the privilege of talking frequently with their thinkers, he will in time be able to understand their philosophy of life. Few of our students, however, will ever have such an opportunity, but every one can read some of the literary masterpieces of the people whose language he is studying. If he reads the greatest novels, plays and poems that have been written in the language, he will be able to get an insight into the psychology of the people that he can get in no other way. After the elementary work has been done, there is nothing more practical than the reading of the great masterpieces in the foreign language, for by doing so we go beneath the surface, we penetrate into the inner life of the people, and we come to understand their thoughts. And if we do not understand their thoughts, we can not understand their language. I am therefore of the opinion that in learning a foreign language there is nothing more practical than the cultural studies.

E. C. Hills

UNIVERSITY OF CALIFORNIA



NOTES AND NEWS

THE LOCAL CHAPTERS

[Mrs. Phebe M. Bogan, chairman of the Spanish department of the Tucson Iligh School, Arizona, and who has just been appointed Associate Editor of Hispania, will have charge of the Notes and News department. This section of Hispania will include henceforth the news and activities of THE Local Chapters and also General Educational News. The editor of Hispania begs all officers of the local chapters of our association, particularly the secretaries, to send directly and promptly to Mrs. Bogan all the activities of the local chapters, as well as any other general educational news for this important and interesting section of our journal.]

NORTHWEST CHAPTER.—A splendid attendance marked the January meeting of the Northwest Chapter of the A. A. T. S. at the University of Washington. Mr. Roberto Allendez, a member of the faculty of the Seattle High School, gave an interesting account of his recent trip to Chile, his native land. He stated that he had found many changes in the customs of his people since his residence there and believed these were largely due to the influence of moving pictures from the United States. The Chilean Consul, Mr. Eugenio Dail, spoke of the increasing friendliness in his country toward the people of the United States. In particular Señor Dail emphasized the efficient relief work done by the American Red Cross and the aid furnished sufferers from the earthquake in Chile.

Prof. Chas. Robbins of the College of Puget Sound read a paper on "The Teaching of Spanish;" Miss Jeanne Caithness of Everett read a paper on "The Problems of Spanish Teaching."

Mrs. Eleanor L. Iorns was elected secretary to fill the vacancy caused by the resignation of Prof. G. M. Solemni.

The president of this chapter, Miss Edith Michelson, is planning a special spring meeting of unusual interest.

THE WASHINGTON CHAPTER.—The Washington Chapter of the American Association of Teachers of Spanish was reorganized on the evening of January 30th at George Washington University Law Building.

The following officers were elected: President, Henry Grattan Doyle, head of Spanish department in George Washington University; vice-president, Angel C. Vasquez, professor of Spanish in Catholic University; secretary, Mrs. Marjorie Prentice Cade, teacher of Spanish in Western High School.

Professor Doyle, who was formerly head of the organization, was unanimously reelected as president of the reorganized chapter. Professor Doyle accepted the chair in a few well chosen words and expressed his keen interest in the work to be carried out, and his appreciation of the interest of his co-workers.

Dr. Guillermo A. Sherwell, secretary-general of the Inter-American high commission and professor of Spanish at Georgetown University, was instrumental in reëstablishing the local chapter. In a very interesting talk, he



emphasized the responsibility of the teachers of Spanish and proposed plans for the Washington chapter. On the last Wednesday evening of February, Dr. Sherwell will address the chapter in Spanish.

Señor Vasquez spoke in Spanish about the benefits to be gained from the organization, and he also made suggestions as to the programs and course of study to be pursued.

The chapter is reorganized with some twenty-five teachers of Spanish and persons interested in Hispanic culture.

GENERAL EDUCATIONAL NEWS

COLUMBIAN FINANCIAL COMMISSION.—A year ago the Columbian Government appointed a committee called Comisión de Expertos Financieros, with W. E. Kammerer, professor of Political Economy at Princeton University, as chairman. Our fellow member, Professor Frederick Bliss Luquiens, of Yale University, was appointed secretary. The Commission of Financial Experts went to Columbia in February and returned in September. During their stay in that country they studied at first hand the financial conditions there and wrote new financial laws for the Columbian Government; among them the law establishing the Bank of the Republic; the General Banking Law; the Income Tax Law, etc. Our commissioners returned with very cordial feelings toward the Columbians and report that despite the late misunderstanding the Columbians in general evidence sincere friendship towards the United States.

Keniston Dean of Cornell.—One of our life members, Ralph Hayward Keniston, professor of Romance Languages in Cornell University, has just been honored by being appointed dean of the Graduate School of Cornell University.

CARNEGIE RESEARCH IN MODERN LANGUAGES.—During the holidays, the Carnegie Corporation invited twenty-three modern language experts from all over the country to attend a preliminary conference with reference to the teaching and the study of modern foreign languages and their place in American education and American culture. High schools and colleges were represented from coast to coast and women as well as men were among those present. Our association was represented by nine persons: Miss Edith Cameron, of Chicago; Professor J. P. W. Crawford, of Pennsylvania; Professor E. C. Hills, of California; Dean Keniston, of Cornell; Professor E. W. Olmstead, of Minnesota; Miss Solano, of Boston; Professor J. D. Fitz-Gerald, of the University of Illinois; Professor L. A. Wilkins, of New York City, and Professor C. Scott Williams, of Hollywood.

Modern Language Association at Ann Arbor.—It is stated that fifteen hundred of the twenty-one hundred members of this association attended the fortieth annual meeting. With the acknowledged registration in Spanish heavier than in any other modern language, we should have almost as large an attendance at our next annual meeting in Denver this coming December.

Professor Castro in New York.—Don Américo Castro, professor of Spanish literature in the Universidad Central, Madrid, who has been lecturing in Argentina during the last six months, is now giving a course in Spanish literature at Columbia University.

JUEGOS FLORALES EN KANSAS.—Some new and unusual features will be introduced in the program of the Kansas State Modern Language Association at its meeting on April 4 and 5 at Baldwin, Kansas. Contests in the form of an adaptation of Los Juegos Florales or Les Jeux Floreaux will be held for the Spanish and French students of colleges and high schools. The contests for colleges and high schools will take the form of competition in essays, orations, debates, and plays; those for junior high schools that of club posters and looseleaf scrap books. At the beautiful ceremony of Los Juegos Florales or Les Jeux Floreaux the traditional prizes of gold and silver flowers will be awarded those winning through originality, excellence of presentation and command of language.

A contest in vocal music, folk dancing and tableaux or living pictures will be held and rating given in order of excellence.

A fifty-cent entrant fee will be charged each contestant, but room and meals will be provided free of cost by Baker University during the contest and it is hoped that rates will be secured on the railroads.

All schools interested in promoting Spanish in Kansas are urged most earnestly to notify Baker University that they will take part in Los Juegos Florales.

AMERICAN ASSOCIATION OF TEACHERS OF ITALIAN.—On December 28, 1923, at the meeting of the Modern Language Association of America, the Italian group organized the American Association of Teachers of Italian. This society has the purpose of encouraging and developing the study of the Italian language and literature in the United States and Canada. The following officers were elected: Honorary President, Professor C. H. Grandgent, Harvard University; President, Professor E. H. Wilkins, University of Illinois; Vice-Presidents, Professor E. H. Wilkins, University of Chicago, and Professor J. E. Shaw, University of Toronto; Secretary-Treasurer, Rudolph Altrocchi, University of Chicago; Members of the Council, Professor B. Roselli, Vassar College; Professor H. H. Vaughan, University of California; and Professor A. De Salvio, Northwestern University. The Secretary-Treasurer was entrusted with the editing of a Bulletin, the first number of which will come out in March,

ESCUELA NORMAL SUPERIOR DE MAESTROS, SUMMER SESSION, ALICANTE, SPAIN. SUMMER SCHOOL FOR TEACHERS OF SPANISH.—At a meeting of the Escuela Normal Superior de Maestros Board and Faculty, held June 12, 1923, it was unanimously voted to organize a five-weeks' Summer Session for American teachers of Spanish. Graduate and senior undergraduate courses of study are to be offered.

The Escuela Normal Superior de Maestros is situated in the city of Alicante, which is two hundred and eighty-four miles from Madrid, the capital of Spain. The M. Z. A. railroad unites Alicante with Valencia,

Barcelona, the central and northern parts of Spain. The F. A. railroad connects this city with the most important ones of the south, such as Murcia, Granada, Sevilla, Cadiz, and others.

The headquarters will be established in the main building of the Escuela Normal Superior de Maestros, and we will have at our disposal the several buildings belonging to this institution, the Instituto, Escuela de Commercio, and Escuela de Nautica.

FACULTY—Besides the entire faculty of this government college for teachers and Instituto General Técnico de Segunda Enseñanza of the same city, many professors from the Universidad Central de Madrid, Universidad del Escorial, Universidad de Santiago de Compostela, Instituto de San Isidro, and the Escuela de Estudios Superiores del Magisterio will teach at the summer session of the school. A considerable number of well-known scholars and specialists from all over Spain will also lecture to our students.

Courses of instruction will include: Spanish phonetics, grammar, history of Spanish literature, Spanish and Hispano-American comparative literature, pedagogy, psychology and principles of teaching, the teaching of languages, conversation and composition, commercial Spanish, geography, history, music and art.

Credits received in this institution lead to the degrees of A.B., A.B. in Edc., and M.A. Diplomas will be conferred upon those completing the courses as outlined by the Spanish Department of Education and Fine Arts after having passed successfully the required examinations.

TRAVEL PROGRAM.—There are offered one program of travel in Spain and North Africa before the session at Alicante and two programs after the session. In conjunction with these there are several scheduled sailings from the United States.

All communications should be addressed to: Prof. José Lloréns, Dean of the Summer Session, Escuela Normal Superior de Maestros, Takoma Park, Washington, D. C.

PHEBE M. BOGAN

Tucson High School Tucson, Arizona

REVIEWS

Spanish Ballads Chosen by G(uy) Le Strange. Cambridge At The University Press, 1920. I-XV; 1-218.

This collection of Spanish ballads, published with English notes, was prepared for the English reader, but as a matter of fact it could be used with much profit by any student of Spanish culture. The editor has given us a total of one hundred and forty-two ballads with an abundance of critical notes, a preface, introduction, historical information, index of first lines, and a general index to all these Spanish ballads, a section which in part fills a longfelt want.

Of the one hundred and forty-two ballads published by Mr. Le Strange, one hundred and twenty-four are taken from Wolf and Hofmann, Primavera y Flor de Romances, sixteen from Durán, Romancero General, third edition (sic), one from Menéndez Pidal, El Romancero Españols and one villancico from Asenjo Barbieri, Cancionero Musical de los siglos XV y XVI.

Many of the one hundred and twenty-four ballads which Mr. Le Strange reprints from Wolf spring directly from the famous Cancionero de Romances printed without date in Antwerp and which Menéndez Pidal reproduced in facsimile in 1914. It is much to our regret that Mr. Le Strange did not make direct use of this venerable Cancionero to print his texts, because Wolf modernized the orthography, with general consistency, when preparing his Primacera. In one instance the old spelling will be of some help to the reader and, perhaps, to the editor in being more definite in commenting on the ballad:

¡Quién hubicse tal venture — sobre las aguas del mar, when interpreting the fifth verse:

Las velas traía de seda — la ejercia de un cendal.

The word cendal, which was common in the Middle Ages, may mean tela de seda or tela de lino (cf. Menéndez Pidal, Cantar de Mio Cid, pp. 571-572,



¹ Two volumes, Berlin 1856.

² Two volumes, Madrid 1877-1882.

³ The Romancero General of Don Agustin Durán never went to a third edition as Mr. Le Strange claims (p. XIII). It was first published in 1828-1832 and later enlarged by Durán himself to form part of the Biblioteca de Autores Españoles, which appeared in 1849-1851. The edition which Mr. Le Strange calls third is a reprint, word for word, of the second edition (1849-1851) including misprints, done on a much inferior paper. Mr. Le Strange's error was due to the custom of the editors of the B.A.E. to change the date on the front-page when a reprint was made. On this practice of the editors of the B.A.E. see Solalinde, El Sacrificio de la Misa. p. 15. Thinking that, perhaps, the work of Durán had been revised after his death in 1862 by some other critic, we have compared the edition of 1849-1851 with the one mentioned by Mr. Le Strange and from this comparison we have come to the conclusion that the type has been reset to print the front-page, leaving the rest of the book unaltered. The printer's mark in the edition of 1849-1851 reads as follows: MADRID, IMPRENTA DE LA PUBLICIDAD, A CARGO DE D. M. RIVADENEYRA, CALLE DE JESUS DEL VALLE, NUM 6. - 1849 first vol. and 1851 in the second. On the literary value of this work of Durán, Cf. Menéndez y Pelayo, Antologia, I, pp. XXXIV-XXXVI; Menéndez Pidal, El Romancero Español, pp. 77-78.

⁴ New York (The Hispanic Society of America), 1910.

⁵ Madrid, 1890.

and also Covarruvias, Tesoro, p. 185) but, as in the first hemistich velas de seda are mentioned, it is more likely that cendal may mean linen, rather than twisted crape as Mr. Le Strange suggests. That linen was meant by the Spanish rhymer receives better support when studying exercia, from Greek exartia, modern Spanish jarcia⁶ which Wolf, owing to a slight inconsistency. changed to ejercia, a form never used by Spanish poets (cf. Diccionario de Autoridades, word Xarcia). Thus, we shall have rigging of linen, which seems more satisfactory than ringing of twisted crape.

In a few instances a little additional information could have been given in the notes for the student's benefit, as in the case of the charming ballad, Fonte-frida, fonte-frida—fonte-frida y con amor, where the modern Spanish Fuente-fria would not have been amiss, nor a reference to Madoz, Diccionario Geográfico-estadistico-histórico de España, VIII, 227, and a brief comment on the verse.

sino es la tortolica - que está viuda y con dolor.

For a long time the *tórtola* has been the symbol of widowhood in Spain and the popular belief is that once her mate is dead she never takes another; thus the hunting of *tórtolas* is much discouraged by old ladies. This belief has given rise to popular songs. We heard the following in our childhood:

Tórtola hermosa, que triste lloras eternas horas de soledad.
Cese tu llanto, cese tu grima, que se aproxima tu libertad.
Lo que es ahora tristeza y llanto, luto y quebranto, pena y dolor, serán en breve, ¡Oh tórtola mia! dicha, alegría, gloria y amor.

Of greater necessity than the above would have been the expanding of notes to ballads nine and ten:

En palacio los soldados - se divierten y hacen fiesta;

En los tiempos que me vi - más alegre y placentero,

to give the student a clearer understanding of their popularity and diffusion in several Spanish speaking countries, referring him to the four variants of the same family published by Profesorr Espinosa in Revue Hispanique, vol. 43 (1918), pp. 339-341, and bibliography on p. 343, note 2. Still another variant has been heard in Mérida, Yucatán, Méjico. The first four verses read:

¿Donde vas Alfonso doce — donde vas triste de úl. Voy en busca de Mercedes — que ayer tarde no la vi. Tu Mercedita ya es muerta — ayer tarde yo la vi. Cuatro duques la llevaban — por las calles de Madrid.

Further, the note to the popular number twenty-two,

Gerineldo, Gerineldo, — paje del Rey más querido,

1 Cf. Primavera I, VII.



⁶ Cf. Meyer-Lübke, Romanisches Etymologisches Wörterbuch, 2940.

certainly needs expanding. The reader should be referred to the Romancero Nuevomejicano of Professor Espinosa, Revue Hispanique, vol. 33 (1915), pp. 462-466, where three important variants are given.

The above suggestions are not made with any wish to belittle the labor of Mr. Le Strange. His was a labor of sympathetic understanding of the romances and his notes and brief historical comments are of much help to the lover of Spanish ballads. Furthermore, his selection was made with much care and artistic taste and we lament only the unfortunate omission of one of the most effective of Spanish ballads:

Castellanos y leoneses tienen malas intenciones,

which Menéndez Pidal considers fragmento . . . de los más hermosos de nuestro Romancero (cf. Homenaje á Menéndez y Pelayo, I, p. 433) which is also wanting from The Oxford Book of Spanish Verse.

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Guillaume de Humboldt et l'Espagne, by Arturo Farinelli. Fratelli Bocca-Editori, Turin, 1924.

It is a distinct pleasure to have the opportunity to introduce the readers of HISPANIA to a book by one of the honorary members of our association; especially when that book helps to confute those detractors of Spanish who like to assert that Spanish has no literature. The author complains that this essay, published in a less complete form in the Revue hispanique, 1898, has not received the attention it deserves. This is not strange, because it is written in French about a German scientist; but the real significance of the book lies in the fact that it points out the indebtedness of German literature to Spanish literature. Particularly is this true of the early works of Goethe and Schiller and the German romanticists. The volume also contains what the author terms a sketch, entitled Goethe et l'Espagne, a subject capable of considerable elaboration.

Farinelli's first knowledge of this Spanish influence came to him from an investigation of the influence of Calderón and Lope de Vega on the Austrian dramatist Grillparzer. His essay, published in 1892, was reviewed by Menéndez y Pelayo. This review may be found in the latter's Estudios; and its perusal is recommended to anybody in search of serious argument in favor of the importance of Spanish literature in the matter of literary influence. Farinelli's most important study in Spanish literature is La vita è un sogno, a most exhaustive treatise in two volumes on Calderón's drama, La vida es sucño. In the latter work appears a discussion of Calderón's influence on Goethe.

Wilhelm von Humboldt, with his wife and family, traveled in Spain in 1799. Both he and his wife, Karoline, wrote voluminous letters to Schiller, Goethe, and other friends in Germany, where great enthusiasm for things Spanish was raging. Farinelli has read the collected correspondence of these persons and picked out the comments of the Humboldts on Spanish



life. Karoline von Humboldt made extensive notes on Spanish painting and prepared a monograph for publication in Goethe's *Propyläen*. Goethe was intending to write a history of art during the eighteenth century and begged the Humboldts to send him such information. Karoline's observations, however, were never published and the manuscript has been lost. Beside the letters from the Humboldts, Goethe was reading the books of other travelers in Spain; and devoting much attention to the works of Cervantes. So great, in fact, was his indebtedness to the great Spaniard that the influence can be traced in *Wilhelm Meister* and the *Wahhverteandtschaften*. Farinelli finds these influences not so much in direct borrowings as in a transformation of Cervantes' ideas, in certain secrets of form and style, in bits of irony and the portrayal of character.

Humboldt's lifelong scientic interest was philological. His journey through Vizcaya so awakened his curiosity in the Basque language that he made a second trip for the purpose of further study. He wrote to Schiller: "Vizcaya is the only European country that possesses an ancient and original language, older than all others, without the slightest resemblance to any of them. The grammar of this language is remarkable and leads to interesting general considerations on the origin of speech."

Humboldt's investigations during his second trip took him into some of the most remote villages in the country. His experiences are sketched in part in his letters. But the scientific result of his studies was published in a discussion of the grammatical and lexicographical peculiarities of Basque and in his great essay, first printed in 1821, on the primitive inhabitants of Spain, Prüfung der Untersuchungen über die Urbewohner Hispaniens vermittelst der Vaskischen Sprache. Examining Spanish geographical names transmitted to us by Roman writers and some still remaining in southern Spain, Humboldt sought to prove that these relies of Iberian speech were closely related to Basque. Humboldt's book was a great success both in Germany and in France. Since its publication much has been written on the Iberian and Basque questions. Though bitter attacks have been made on Humboldt's thesis, some very recent scholars hold that the Iberian tongue was spoken in all parts of the peniusula and was the source of modern Basque. Anyhow, to Wilhelm von Humboldt belongs the honor of being the initiator of Basque studies.

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PERUVIAN LITERATURE

V.

Ricardo Palma, Tradicionista

There is in the literary history of Peru a notable lack of novelists of distinction. Although several writers have attempted this form of literature, an impartial critic could not name even one who deserves a place among the best novelists of Spanish America, not to speak of the great masters of prose fiction in Spain. Fortunately for Peru's literary reputation, some compensation for this comparative lack of prose fiction is to be found in the writings of Ricardo Palma, the author of several volumes of *Tradiciones peruanas*, a new type of literature that finds a place midway between the realistic novel and sober history. Because of his originality and productivity, Ricardo Palma is one of the most important writers in Spanish-American literature; he is the greatest writer that Peru has produced and is, at the same time, the most complete representative of its national characteristics.

Ricardo Palma was born in Lima in 1833 and died in 1919 in the house at Miraflores that has been for many years a literary shrine for all tourists interested in literature. Except for short intervals of time spent in foreign travel, political exile or consular service, his long and active life was passed in Lima and in the very attractive little city on the coast a few miles to the south of the national capital. Leaving the university before graduation, he became an active member of the group of enthusiastic young men who were attempting to create a new literature along the lines of European Romanticism: and for twenty-five years literature, journalism, and politics divided his attention. In 1876, four years after the publication of his first series of *Tradiciones*, he retired from active politics in order to give all his time to historical investigations and literary work. The war with Chile began in 1879 and within two years an invading army



broke down the last desperate resistance of the Peruvians at Chorrillos and Miraflores and took possession of Lima. Palma was then living in Miraflores and his house, containing a valuable library and the manuscript of his only historical novel, was destroyed. During the occupation of Lima by the Chileans, the contents of the National Library, exceptionally rich in books and documents dealing with the Colonial Period, was scattered or destroyed, and to Palma was given the difficult task of restoration, as soon as the withdrawal of the army of occupation in 1883 made this work possible. With indefatigable zeal and tireless energy, by means of appealing letters to his literary friends throughout the world, he succeeded in recovering many of the lost books and in acquiring others, so that the excellent library in Lima today is mainly the result of his work during almost thirty years in which he served as director. In 1892, four hundred years after the discovery of America, he went to Spain as Peruvian delegate to the Congreso Internacional de Americanistas, held at Huelva, Palos, and La Rabida, the places most intimately connected with Columbus in the years just preceding his voyage of discovery. While in Spain he made an unsuccessful attempt to persuade the Spanish Academy to recognize officially several hundred Americanisms that he believed should be admitted to the Academy dictionary. An interesting volume of impressions of historic places in Spain and of several of the outstanding writers of contemporary literature was the chief result of his visit to the mother country.

Although the reputation of Palma rests mainly on his Tradiciones berganas, his other literary work should not pass unnoticed. It was not until he reached the middle years of his long life that he discovered the path by which he was to attain enduring fame as a tradicionista, and already he was widely known for his poetry and historical investigations, not to speak of three romantic plays that were given a warm reception on the stage, but that, in the opinion of the author, were not worth preserving in print. An excellent introduction to his early literary life as well as to the whole romantic movement in Peruvian literature is to be found in La Bohemia de mi Tiembo (Lima, 1899), a reprint of La Bohemia literaria de 1848-1860, written by Palma in 1887 as a prologue to his collected poems. In this sympathetic, although humorous, account of the literary ambitions and accomplishments of the group of writers to which he belonged in his youth, the strong points of the Peruvian romanticists are stressed; their weaknesses become only too apparent to the im-

partial student of their writings. High idealism and disinterested love of literature were not wanting; what the majority of them lacked was the real spirit of romanticism. Imitating enthusiastically the romantic poetry of Spain and France and accepting the personal leadership of a Spaniard of the most exaggerated type of romanticism, Fernando Velarde, who spent in Lima a part of his nomadic and tortured existence, they produced poetry that is more notable for its quantity than for its quality. Romanticism was incompatible with the national character and in much of the poetry of that period the lack of individuality and sincerity is apparent. Palma, so thoroughly Peruvian and Limenian in his sprightly wit, in his ironic subtlety and in his natural tendency to jest at anything and everything, was a romanticist because of literary contagion and not by temperament. His skill in imitating the great romantic poets and his clever handling of metrical forms might deceive the reader, were it not for the festive or satiric wit that could not always be held in check. His best poetry was written after romanticism had ceased to be the dominant literary tendency and he was permitted to give free rein to his natural inclinations. His early poems in the romantic manner are now seldom read, whereas several poems of his later collections, Verbos y Gerundios and Nieblas, find their way into all popular anthologies of Peruvian poetry. The harsh judgment that he passed in his old age on his own poetry is not acceptable to other critics, and no less a poet than Rubén Darío has said of him that "en cuanto a sus versos ligeros y jocosos, pocos hay que le aventajen en gracia y en facilidad. Tienen la mayor parte de ellos un algoencantador, y es la nota limeña."

Aside from the *Tradiciones*, his prose writings consist of historical studies, journalistic articles on matters political and literary, impressions and sketches, philological discussions. Soundness of scholarship and seriousness of purpose are evident in spite of the witty manner of presentation. As literary critic he possessed good taste and a wide knowledge of literature; his genial nature and benevolence made him too tolerant of the weaknesses of his fellow writers and too generous with his praise. The longest of his historical studies, *Anales de la Inquisición de Lima* (1863), is of slight historical value compared with the much more exhaustive work of the great Chilean historian, José Toribio Medina, in the same field. Its value is also weakened by the author's prejudices in all matters connected with church history; his anticlericalism and

especially his hostility toward the Jesuits are apparent in it as in his other writings. His shorter historical articles are notable mainly for their literary qualities. Palma was primarily a literary artist; the great mass of material that he gained by patient and laborious research, passing through his creative imagination, took permanent form in his inimitable *Tradiciones*.

It is in Palma the *tradicionista* that we find the happy combination of the best that was in him as poet, historian, archeologist, and genial critic of life and literature. Keenly interested in the social and political life of Peru from the earliest times down to his own day, he familiarized himself with all the available documents in print or in manuscript; with the creative imagination of a poet he converted the dry and lifeless details that he gained by careful historical and archeological research into scores and even hundreds of living pictures. Published in Lima in eight series, at varying intervals of time from 1872 to 1891, usually with the title *Tradiciones peruanas* followed by the consecutive number of the series, they were republished in Barcelona, in 1893–1896, in four large volumes. Two more volumes were added, in 1899 and 1906, respectively. Other editions, in whole or in part, bear witness to their continued popularity.

Needless to say, tradición as used by Palma, cannot be translated by the word tradition in its usual acceptance. If we are to undertake the difficult task of defining it, we cannot do better than begin with the definition given by the author himself. In a review of the Tradiciones cuzqueñas of one of his most successful imitators, Clorinda Matto de Turner, Palma defines the tradición in these words: "En el fondo, la Tradición no es más que una de las formas que puede revestir la Historia; pero sin los escollos de ésta. Cumple a la Historia narrar los sucesos secamente, sin recurrir a las galas de la fantasía, y apreciarlos, desde el punto de vista filosófico social, con la imparcialidad de juicio y elevación de propósitos. . . . Menos estrechos y peligrosos son los límites de la Tradición. A ella, sobre una pequeña base de verdad, la es lícito edificar un castillo. El tradicionista tiene que ser poeta y soñador. El historiador es el hombre del raciocinio y de las prosaicas realidades. . . . El que escribe Tradiciones no sólo está obligado a darles colorido local, sino que, hasta en el lenguaje, debe sacrificar, siempre que oportuno lo considere, la pureza clásica del idioma castellano, para poner en boca de sus personajes frases de riguroso provincialismo, . . . Estilo ligero, frase redondeada, sobriedad en las descripciones, rapidez en el relato, presentación de personajes y caracteres en un rasgo de pluma, diálogo sencillo a la par que animado, novela en miniatura, novela homeopática."

According to this definition, the *tradición* is a literary type that lies midway between history and prose fiction. The historical novel or the short story dealing with some historical event or person belongs to the same middle ground. The shortness of the *tradición* varying from one page to ten or twelve pages, prevents any possible confusion with the historical novel. Its differentiation from the ordinary short story of historical import is less apparent; there is, however, an essential difference, a difference that may become clear in the course of this article. For the present, we shall give our attention to a brief comparison of the methods followed by the *tradicionista* and the historian in the attempt to reconstruct the past on the basis of documentary evidence.

The historian is concerned with the main current of national life and with the logical development of social and political institutions; he gives his attention to events and persons of outstanding importance, and he is concerned with them only in so far as they are related to the main current of events or to the growth of institutions or customs. Palma's purpose was not to give the connected history of Peru or of the city in which he was born and in whose present and past he was so intensely interested. It is true that most of the important events in the history of his country and of his native city are covered in his Tradiciones, but only incidentally, as it were; they serve mainly as the historical background for the tradiciones, and are usually presented with concise brevity in the distinct division of each tradición that is frankly historical in content. It is true, too, that the incident, custom, legend, or anecdote that forms the nucleus of the tradición may have to do with some important historical event or personage, but it is treated always as an incident or custom that is interesting in itself and not because of its relation to important events or personages. Just as in modern journalism reporters gather news that is worth being printed merely for its "human interest" and not for its real importance, so Palma in his historical research and archeological investigations always sought out the "human interest story" that could be expanded into a tradición by the addition of fictitious elements. Some of his material he got from printed histories; as for the greater part, the small details and incidents that the serious historian is likely to overlook or to pass over consciously

as matters relatively unimportant, this material Palma obtained from moth-eaten manuscripts and from dusty archives; or, in the case of more recent material, from the lips of those who had gained it through personal experience or by tradition.

The scores of tradiciones contained in six large volumes give a complete, though disconnected, series of pictures that place vividly before our eyes the life of Peru and particularly of Lima from the early 16th century down to the war with Chile fifty years ago. They do not follow each other in chronological sequence, because of the casual manner in which the variegated themes attracted the attention of the author. The amorous escapade of a viceroy; a miracle performed by a saintly priest; a royal edict prohibiting the wearing of the sava and manto: the origin of a curious proverb: a traditional superstition: an unusual street name: a bit of folklore: some old custom of strange beginning; the caprice of a Limenian lady of many years ago; the first introduction of some fruit or grain; the discovery of the medicinal qualities of quinine or Peruvian bark: these and many other similar incidents and minor details of history became the objectives of his investigations and the themes of his tradiciones. Whatever he was unable to discover for the completeness of his picture was supplied by his fertile imagination, controlled by his intimate knowledge of the social and political life of the period in question. Human frailties, rather than heroic deeds, gave him the material that he could use to best advantage, so that the life he presents bears some resemblance to that of picaresque fiction.

> "Para mi el mundo picaro es poético, Poco en el hoy y mucho en el ayer."

Every period in Peruvian history is represented more or less completely in the nine series of *Tradiciones*. Among the first that he wrote are some that go back to the Pre-Hispanic period, such as *La gruta de las maravillas*, *El hermano de Atahualpa*, *La achirana del Inca*. The conquest and the first years of the colony under Francisco Pizarro are represented by *Granos de trigo*, *La casa de Pizarro*, and others. The Civil Wars (1538–1554) that followed close upon the subjugation of the Incas and that divided the Spanish conquerors and colonists into two warring camps offered a rich store of picturesque incidents that served as nuclei for several *tradiciones*: thirteen of them have to do with Francisco Carvajal, *El demonio de los Andes*, whose steadfast loyalty to his friends, reckless bravery

and ready wit compensated to some extent for his unrestrained passions and vices. With the vicerovalty of the Marqués de Cañete the colony settled down to a peaceful routine of existence that lasted without interruption for two centuries and a half. During the first part of this period, that is, from about 1550 to 1700, life in Peru was merely a pale reflection of the life of Spain. Because of its unbroken monotony, its futility and pettiness, it is, from the historical point of view, the least interesting period in Peruvian history, and the ordinary historian does little more than enumerate the many viceroys that were sent out from Spain one after the other in long succession, with brief comments upon their good and bad points. That Palma was able to discover material for many interesting tradiciones, Una aventura del rey poeta, Los polvos de la condesa. Una vida por una honra, to mention only three of them, is proof of his originality and genius as a story teller. More to his individual taste, however, was the 18th century; his ironical skepticism, his irreverence and Voltairean wit found in it a completely congenial atmosphere. The steady growth of criollismo throughout the 18th century, resulting in the increasing differentiation between Peruvian customs and those of the mother country; the rivalries and enmities that were becoming more and more common between Peruvians of Spanish descent, the criollos, and the newcomers from Spain, the peninsulares or chapetones; the growing spirit of skepticism and anti-clericalism; in these changing conditions and tendencies he found the inspiration and material for many of his best tradiciones. among which might be mentioned Capricho de Limcña, La camisa de Margarita, El cigarrero de Huacho, La gatita de Mari-Ramos que halaga con la cola y araña con las manos. Coming down to the 19th century we find several tradiciones dealing with persons and events connected with the War of Independence, the political struggles and civil wars that followed the gaining of national independence and the war with Chile. They are interesting for the sidelights that they throw on important events and for the glimpses that they give us into the private lives of the outstanding military and political leaders, but, as tradiciones, they are less artistic than those treating of customs, persons, and events that were sufficiently removed from Palma's own time to be veiled with the poetic glamor that belongs to the past.

Because of the great diversity of treatment it is difficult to make a general statement regarding Palma's method of procedure. Usually

the tradición is divided into three or more short chapters; the first chapter introduces the historical or legendary incident about which the author embroiders his fictitious details; then, having awakened the reader's interest, he leaves the story in suspense and in the second chapter gives a comparatively sober account of the historical background of the period; in the following chapter or chapters he carries the story to its conclusion, sometimes with extreme rapidity, sometimes with many rambling digressions. In this methodical separation of fiction and history, a separation so distinct that an intimate knowledge of Peruvian history is not needed to enable us to separate the fact from the fiction, lies one of the chief differences between the tradición and the short story or novelette. Another dissimilarity is Palma's indifference to a progressive and logical development of his story. The action is interrupted on the slightest provocation; something reminds the author of a related incident or anecdote and with or without an apology he pauses to tell it, and before he returns to his story he has entertained us with many witticisms or amusing comments. This personal contact between author and reader is one of the interesting characteristics of the Tradiciones

Much of Palma's success as a tradicionista was due to his mastery of a prose style in complete harmony with the content of his tradiciones. To the rich store of picturesque words and idioms that he got from the writers of Spain he added the equally picturesque words and idioms that he had garnered from the language of everyday speech in Lima and from the old documents with which he became so familiar. Over the surface of his prose there ripples incessantly a spontaneous wit of the Andalusian variety, tinged with maliciousness and often decidedly picaresque; it becomes even salacious at times. The tendency to jest at anything and everything leads him frequently into witticisms that seem sacrilegious to many Fortunately, his good literary taste usually kept these natural tendencies in check, so that he can rarely be charged with yulgarity in his facetiousness, and if his shafts of wit are sometimes tipped with malice and irreverence, they are rendered harmless by the pervading spirit of benevolence. Subtle irony underlies many of the tradiciones, irony so subtle that it might easily be missed by the casual reader. The ingenuous candor of many of his stories treating of miracles and superstitions cannot be taken at its face value; the alert reader is well aware of the genial skepticism permeating the apparently candid story and ingenuous comments.

To illustrate the peculiarities of Palma's style, many specimens might be given that would put a severe strain upon the reader's knowledge of Spanish as it is spoken in Lima. The following extract, taken from the beginning of La gatita de Mari-Ramos, one of the most tragic of the Tradiciones, will serve our purpose better than an extract that might be almost unintelligible because of its abundance of Peruvian words and locutions. The first three paragraphs are as follows:

"Al principiar la Alameda de Acho y en la acera que forma espalda a la capilla de San Lorenzo, fabricada en 1834, existe una casa de ruinoso aspecto, la cual fué por los años de 1788 teatro, no de uno de esos cuentos de entredijes y babador, sino de un drama que la tradición se ha encargado de hacer llegar hasta nosotros con todos sus terribles detalles.

Veinte apriles muy galanos; cutis de ese gracioso moreno aterciopelado que tanto fama dió a las limeñas, antes de que cundiese la maldita moda de adobarse el rostro con menjurges y de andar a la rebatiña y como albañil en pared con los polvos de rosa y arroz; ojos más negros que noche de trapisonda y velados por rizadas pestañas; boca incitante, como un azucarillo amerengado; cuerpo airoso, si los hubo, y un pie que daba pie para despertar en el prójimo tentación de besarlo; tal era en el año de gracia de 1776 Benedicta Salazar.

Sus padres al morir le dejaron sin casa ni canastilla y al abrigo de una tía entre bruja y celestina, como dijo Quevedo, y más gruñona que mastín piltrafero, la cual tomó a capricho casar a la sobrina con un su compadre, español que de a legua revelaba en cierto tufillo ser hijo de Cataluña, y que aindamáis tenía las manos callosas y la barba más crecida que deuda pública. Benedicta miraba al pretendiente con el mismo fastidio que a mosquito de trompetilla, y no atreviéndose a darle calabazas como melones, recurrió al manoseado expediente de hacerse archidevota, tener padre de espiritu y decir que su aspiración era a monjío y no a casorio."

Many Spanish-American writers have written tradiciones in imitation of those of Palma. They have studied his formula and have adopted his methods with more or less success, but the qualities that give to the *Tradiciones peruanas* their essential novelty and that constitute the literary individuality of Palma cannot be transferred at will from one writer to another. Palma is still without an equal in the type of literature that he created and in which he was so

productive. He is, as José de la Riva Agüero says of him in his Carácter de la literatura del Perú independiente, "el maestro insuperable de las evocaciones coloniales, el que sabe resucitar una época entera hasta en sus mínimos pormenores." The Tradiciones peruanas offer us a vivid and interesting picture of the social and political life of Peru for more than three centuries; in the excellent prose in which they are written are to be found the literary qualities that, according to Peruvian critics, are most characteristic of their national literature. In Ricardo Palma we find, to quote again from Riva Agüero, the "raro concierto del criollismo y de la cultura. . . . Posee, más que nadie, la chispa, la maliciosa alegría, la fácil y espotánea gracia de esta tierra. . . . Palma es el representante más genuino del carácter peruano, es el escritor representativo de nuestros criollos."

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VOLTAIRE AND SPAIN

(CONTINUED FROM MARCH ISSUE)

IX.

In his treatment of Spanish history Voltaire fell short of the ideals he would place before historians. "On éxige des historiens modernes," he says, "plus de détails, des faits plus constatés, des dates précises, des autorités, plus d'attention aux usages, aux lois, aux moeurs, au commerce, à la finance, à l'agriculture, à la population." Again: "si les hommes étaint raisonnables, il ne voudraient d'histoires que celles qui mettraient les droits des peuples sous leurs yeux, les lois suivant lesquelles chaque père de famille peut disposer de son bien, les événements qui intéressent toute une nation, les traités qui les lient aux nations voisines, les progrés des arts utiles, les abus qui exposent continuellement le grand nombre à la tyrannie du petit." To Maffei, he writes: "Je veux parler de cette histoire de l'esprit humain, qui apprend à connaître les moeurs, qui nous trace, de faute en faute et de préjugé en préjugé, les effets des passions des hommes; qui nous fait voir ce que l'ignorance ou un savoir mal entendu ont causé de maux, et qui suit surtout le fil du progrés des arts."117 Yet reviewing Spanish history from the sixth to the sixteenth century, he says scarcely a word about that "progrés des arts" and pays little or no attention "aux usages, aux lois, aux moeurs."

Voltaire failed to see the elements of progress in the turbulent period of Gothic rule, yet the Goths introduced a greater respect for family ties and family honor, woman was held in higher esteem, and the right of life and death which parents held over their children was taken away from them. A uniform code was established, the Lex Visigothorum, which under the title of Fuero Juzgo was very influential in succeeding centuries. Education, which had suffered by the fall of the Roman Empire, continued in the churches and monasteries, while the Jews conducted academies where teachers read from books and commented upon them. Through Hellenic and Byzantine influence in the southeast portion of the peninsula, a knowledge of Greek was not uncommon among educated Spaniards, while Hebrew and Chaldean were cultivated among the Jews and in various centers

¹¹⁷ XIX, 365; XXVII, 266; IV, 190.

of learning. The work of Saint Isidore can hardly be over-estimated both as to its quantity and the influence it exercised over his contemporaries and successors.

Voltaire points out the crimes of the early Spanish kings. Yet Alfonso II, who made Oviedo his capital, erected churches, built baths and founded public schools and hospitals. It was under his reign that Compostello began to assume importance as a sanctuary which attracted pilgrims from all the Christian world and, with them, an outside influence which was to prove of the utmost benefit to Christian civilization in Spain. An impartial historian would have pointed out that the twelfth and thirteenth centuries were a period in which Spain took a prominent place among the cultured nations of Europe. It was at this time that the Castilian language had become definitely formed, as well as the Leonese and Galician variants. Epic poetry was undoubtedly cultivated, as is attested by the famous Poema del Cid; Aragon and Galicia developed lyrical and erotic poetry and the drama had its origin in Castile in much the same way as in other countries.

In the chapter on Sciences, Beaux Arts, aux XIIIe et XIVe siècles, 118 one misses even a slight reference to the cultural progress of Spain during these two centuries. Yet education and literature had prospered; universities had been founded which rivalled those of Italy and France; Alfonso X had much of the oriental learning turned into the Peninsular tongues by Jews, Mozárabes, and Moriscos, to whom it was familiar; and Ramón Lull rendered a great service to religious enlightenment by his efforts to reconcile religion with reason and knowledge. Surely men like Count Lucanor, Don Juan Manuel, Juan Ruiz, and López de Ayala would honor any literature.

Even during the reign of the despised Ferdinand, Roman principles triumphed in private law, especially with regard to the family, and many schools were founded. Voltaire probably never heard of Enrique de Villena, of the Marquis de Santillana, Juan de Mena, Jorge Manrique, Juan del Enzina, and others.

Reviewing Spanish culture from the reign of Philip II to that of Philip IV, Voltaire admits that the drama, imperfect as it was, surpassed that of other nations, and served as model to that of England.

¹¹⁸ Essai, XII, 57 67.

Later French tragedy borrowed much from it. He also admits that "history, agreeable romances, ingenious fiction, and morals were treated in Spain with a success which greatly surpassed that of the drama." "But," he adds, "sane philosophy was always ignored. The Inquisition and superstition perpetuated their scholastic errors."119 Evidently he was not acquainted with the liberal Spanish philosophers of the sixteenth and seventeenth centuries-with Luis Vives, who was regarded by contemporaries as a philosopher on a plane with Erasmus, who had anticipated Francis Bacon by insisting upon the necessity for the observation of nature as the basis of knowledge. and whose pedagogical doctrines profoundly influenced Comenius: nor with the antiaristotelians, Pedro Dolese, Herrera, and Brocence: Gómez Perevra, whose Antoniana Margarita contains ideas which later figured so prominently in the works of Reed and Descartes; Francisco Sánchez, who anticipated Montaigne and Charron; Pedro de Valencia, Montes de Oca, Fox Morcillo, and Benito Pereiro; Ouevedo, the defender of Epicurus and his doctrines: Pedro Simón Abril, and Antonio Rubió, whose studies on Aristotle were reprinted several times in Germany.

According to Voltaire, "mathematics was little cultivated and the Spaniards in their wars always employed Italian engineers." Following the error of Du Bos, he says that "they had a few second-class painters but never a school of painting; nor did architecture make any progress, the Escorial being built on the plans of a Frenchman." The Escorial was built by Juan de Herrera and was planned by Juan Bautista de Toledo in imitation of St. Peter's and not on the plans of a Frenchman. As for painting, the error is unpardonable, for to this period belong masters like "El Greco," Ribera, Zurbarán, Velázquez, and Murillo. Spain, moreover, could not have achieved so much in geography and cartography without a solid foundation in mathematical and physical sciences. In pure mathematics she produced Pedro Ciruelo, one of the organizers of mathematical teaching in Paris, Nuñez, Pérez de Moya, Monzo, Rocha, the inventor of the theory of equation, and others.

The truth is that Voltaire possessed little knowledge of Spanish culture. And yet, had he been so inclined he might have gleaned considerable information from Bayle's Dictionnaire Historique et

¹¹⁹ XIII, 37.

¹²⁰ XIII, 37.

Critique, l'errault's Les Hommes illustres, Nicolas Antonio's Bibliothèque des Ecrivains Espagnols, Moréri's Le Grand Dictionnaire historique, Ferreras' Histoire générale d'Espagne, Mariana's Historia, and Calmet's Histoire Universelle. Moreover, Voltaire might have learned much through Gregorio Mayans, an excellent scholar, with whom he corresponded in order to gain information concerning Calderón, whom he was obliged to study in connection with his "Commentaire sur Corneille."

Voltaire was indeed badly qualified to sit in judgment upon Spanish achievements. In a letter to d'Alembert of 1753, he writes: "I know only Don Quixote and Antonio de Solis, the author of the Conquest of Mexico. I do not know Spanish well enough to have read other books, not even The Castle of the Soul of Santa Teresa." It is even doubtful whether he fully appreciated the Don Quixote. Speaking of Ariosto's Orlando Furioso, he declares that "the author says the most sublime things without effort and often ends them with a jest which is neither forced nor out of place. It is the Iliad, the Odyssey and the Don Quixote combined; for his leading knighterrant becomes insane like the Spanish hero and is infinitely more diverting. Besides, one takes an interest in Roland but not in Don Quixote, who is represented by Cervantes only as a foolish man upon whom they continually play jests." 122

In his Essai sur la poésie épique, Voltaire gives an account of Alonzo de Ercilla's Araucana, which appeared in its complete form in 1590, although the poem both in form and effect can hardly be called an epic. He praises the speech of the old chief Colocolo and compares it with that of Nestor in the first book of the Iliad. The latter suffers by the comparison through the mutilated and careless translation which Voltaire gives. But although in this one instance he puts Ercilla above Homer, he immediately adds that in the remainder of the poem he is below the least of poets, for the work lacks invention, variety of description, and unity.

His study of the French drama of the seventeenth century obliged him to gain some acquaintance with Spanish dramatists, for as he himself confesses, the French from the time of Louis XIII to that of Louis XIV borrowed more than forty plays from the

¹²¹ XXXVIII. 124.

¹²² XVIII, 573-74. Dictionnaire philosophique, Epopée.

Spaniards.¹²³ His conclusions upon the Spanish drama show, however, the usual signs of haste and prejudiced investigation. "The Spaniards," he says, "whatever their ingenuity and grandeur of mind, have preserved to our day the detestable custom of introducing the most vulgar buffooneries into the most serious subjects; a single bad example once given suffices to corrupt an entire nation, and the habit becomes a tyranny. The autos sacramentales have dishonored Spain for a much longer time than the Mystères de la Passion, the Actes des Saints, the Moralités, and la Mère sotte have disgraced France. These autos sacramentales were still played in Madrid a few years ago. Calderón alone composed more than two hundred of them." ¹²⁴

As an example of Calderón's dramatic art, Voltaire analyses the Devoción de la Misa, which he wrongly calls one of his best plays. After giving in detail its rather fantastic plot, Voltaire exclaims: "Everywhere else such a spectacle would have been considered a profanation cruelly punishable by the Inquisition, but in Spain it was considered an edifying spectacle." He is shocked that in one of these autos "Iesus in square wig and the devil with a twohorned cap dispute over doctrines, come to blows with bare fists. and end by dancing together the saraband." He could not understand why several plays of this sort end with the words: Ite. comoedia est. Amused at some of the titles of Calderón's plays like "The Creation of the World," "The Hair of Absalom," "The Sun Submitted to Man," "God, a Good Paver," "The Steward of God," and "The Devotion to the Dead," Voltaire exclaims: "And all these plays are called la famosa Comedia! Who would believe that in this depth of insipid vulgarities there are found from time to time strokes of genius and I do not know what theatrical din which can amuse and even interest?"125

"Tragedy," he states, "has been treated in Spain in the same manner as the *autos sacramentales*; you will observe in it the same irregularity, the same indecency, and the same extravagance. Plays which deal with the most tragic subjects contain always one or two buffoons. They are to be found even in the *Cid*, and it is not surprising that Corneille eliminated them." 128

¹²³ VII, 536.

¹²⁴ XVII. 394-95.

¹²⁵ XVII. 396.

¹²⁶ Ibid.

According to Voltaire, "not only Lope de Vega had preceded Calderón in all the extravagances of a coarse and absurd drama, but he had found them already established." Voltaire claims that "Lope de Vega, who was worthy of reforming his age, was on the contrary subjugated by it," and that "he himself says that, in order to please, he is obliged to keep under lock the good old authors, for fear that they might reproach him for his follies." He also refers to the Arte nuevo de hacer comedias en este tiempo, in which Lope "confesses that in France and Italy authors who wrote in the manner for which he blames himself were called barbarians; and adds that at the time he wrote this he had composed his four hundred and eighty-third play." "Since then," Voltaire remarks, "he went beyond the thousand mark. It is certain that a man who has written more than a thousand comedies cannot boast of a single good one." 1228

It seems, however, that Voltaire was especially eager to procure the worst that these writers had produced; for in a letter to M. Rieu, dated November 4, 1767, he asks that he should send him "as soon as possible a summary of the most extravagant scenes from the Spanish drama; the fight and the dance of Jesus with the devil; the Lazarus in love with Mary Magdalen, and the *Ite*, comoedia est." 129

In his Sommaires des pièces de Molière, Voltaire speaks of Tirso de Molina's Convidado de piedra as the model for Molière's Don Juan. The Italian comedians in Paris played a translation of the Spanish play with great success, and yet Voltaire says: "People did not revolt against the monstrous mixture of buffooneries, religion, jests, and horror, nor against the extravagant wonders which form the subject of the play." 180

Corneille's Menteur is based upon the Spanish La Verdad sospechosa of Juan Ruiz de Alarcón, yet Voltaire wrongly attributed it either to Lope de Vega or to Rojas. In order to end the dispute as to whether Corneille had borrowed his Héraclius from Calderón's En Esta vida todo es sueño, y todo es mentira, Voltaire, who believed that this was the fact, translated the Spanish play into French. "I have been obliged," he confesses in a letter to M. de Cideville in 1762, "to brush up my Spanish, which I had almost forgotten; and

¹²⁷ XXIV. 216.

¹²⁸ VII. 538

¹²⁹ L, 475. Supplément à la correspondance.

¹³⁰ XXIII, 107.

that has been rather difficult, although I assure you that I have been well repaid. It is well to see what this so highly praised Calderón was. He is the most extravagant and absurd madman who has ever taken it into his head to write."¹³¹ To M. Duclos, June 7, 1762, he writes: "The Spanish *Héraclius* resembles no more that of Corneille than the *Arabian Nights* resembles the *Acneid*. Corneille says that his play is an original from which several fine copies have been made; but certainly Calderón's play is not a fine copy, it is a ridiculous monster."¹³²

As for the original of Corneille's *Le Cid*, Voltaire states that there were two Spanish tragedics on the *Cid*, one. *El Honrador de su padre* by Diamante, and the other, *El Cid* by Guillerm de Castro. Diamante was born in 1626, ten years before the first performance of Corneille's play; but Voltaire's error is excusable, for Diamante's birth certificate was discovered many years later.

In short, Voltaire, a classicist, a follower of Boileau, and an admirer of Racine, could not but find both Lope de Vega and Calderón as barbarous as Shakespeare. Writing to the Marquis Albergati Capacelli in 1762, he concludes "that only the Italians and the French, their disciples, had known what the drama was." Nor did his opinion change with time, for as late as 1771 he wrote to M. Tabareau: "I believe that there is nothing interesting in Spain except the Don Quixote. . . . They print nothing in that country unless it has the approval of the Holy Office." 134

X.

In conclusion, the foregoing study of Voltaire's chief sources in his treatment of Spain shows that he undertook his task with a prejudiced mind. His episodical account of Spanish history is but an enumeration of crimes without a hint at the progress and cultural contribution which Spain made down to the time of Philip II. It has been seen that the historians under consideration made at least an attempt at being impartial, but Voltaire presents only the worst



¹³¹ XLII, 117.

¹³² XLII, 30. For a full discussion of Voltaire's absurd treatment of the sources of the *Héraclius* and the *Cid*, see Ep. Viguier. *Ancedotes littéraires sur Pierre Corneille* (In "Fragments et correspondance." Paris, 1875), 32 seq.

¹³³ XLII, 125.

¹³⁴ XLVII, 420,

features of most Spanish rulers and passes over in silence whatever good traits they possessed. This is especially evident in the cases of Alfonso II, Ferdinand I, Ferdinand the Catholic, and Philip II. He is unusually severe whenever Church influence is either assumed or evident; for Voltaire considered religion as synonymous with superstition and believed that persecutions, oppressions, murders, and the stake were the outcome of the struggle between the spiritual and the temporal. Therefore Catholic influence in Spain distorted many of his judgments on the history and civilization of that country, in which he outdid even Protestant authorities like de Thou and Sully.

On the other hand, Voltaire's admiration for men of action or of learning blinded him to the faults of men like Alfonso X, Charles V, Peter the Cruel, and Cardinal Alberoni. He misunderstood wholly the question of the Spanish Succession and blindly followed de Torcy in defending the disinterestedness of Louis XIV. Throughout his treatment of Spain he condemns in her rulers the breaking of treaties, tricky diplomacy, and the interference in the domestic affairs of other nations; and yet his sources show that these practices were common to all European nations and especially to France.

As for Spanish culture and literature a study of Voltaire's works has shown that he was either totally ignorant of or that he wilfully passed over in silence all that Spain contributed from the sixth century down to the time of Philip II. His remarks on the Don Quixote, the Araucana, and the drama of Lope and Calderón show a meager and superficial knowledge for a man of his inquisitive mind. In fact, had he not been compelled by his studies on the French classical drama to gain some acquaintance with Lope and Calderón, Spanish literature would have been for him an almost closed book.¹⁸⁸

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¹³⁵ For valuable bibliographical suggestions the author is indebted to Professor André Morize of Harvard University and to Professor Charrot of the University of Besançon, France; for other helpful suggestions to Professor Ronald S. Crane of Northwestern University.

THE TORQUEMADA OF GALDÓS

In all the long list of Galdós' novels and dramas perhaps no single character has been more carefully studied or more effectively drawn than the great miser who appears incidentally in Fortunata y Jacinta and whose portrait constitutes the theme of the series of four novels which bear his name. Francisco Torquemada was born poor.\(^1\) By dint of the most grinding and sordid economies he succeeds in accumulating a small capital, which he loans out at exhorbitant rates of interest, until it has grown to a point which enables him to buy a dilapidated tenement house in a poor neighborhood. By dividing the old building into very small apartments he is able to collect rent from twenty-four poor families.

Torquemada is a merciless landlord, appearing in person every Sunday to collect his rents with threats and insults, and turning the poor wretches out into the street without compunction if they cannot pay promptly. He prospers, buys other houses, and continues his usurious loans.

Suddenly, in the midst of his growing prosperity, his wife dies. This he regards frankly as a misfortune, for, besides being an admirable housekeeper, she was a famous manager and had added to his economies. Fortunately, thought the excellent D. Francisco, she had brought up her daughter in the same habits of frugality and his household still would be carefully administered.

Meanwhile, Torquemada had been developing along certain lines. Being by no means dull witted, he had seen that his excessive stinginess, although up to a certain point it had paid very well, was nevertheless preventing him from working in a vineyard where the harvest was richer. Accordingly he had begun gradually to grow away from the obvious, outward manifestations of parsimony, to dress himself and his family somewhat more decently, and to live in a more liberal manner. As a result of this change and of his increasing wealth, he began to be treated almost as a gentleman and to have business dealings, at least, with people of moderately good social position. Galdós permits us the details of this evolution; c.g., from changing his shirt once a month, he comes to do so every fortnight, then every week, and finally every day. He finds that this sort of thing pays, in the end, in hard cash. Encouraged by his success, he begins to



¹ See Torquemada en la hoguera.

assume an air of importance, is more sure of himself, and his operations take on a larger scope and yield commensurately greater returns.

Don Francisco has one weakness, however. He adores his son Valentín. The boy, who is very precocious and whose intellectual capacity is the astonishment of his professors, has already given promise of developing into a scientific genius. Torquemada regards him almost as a supernatural being and lives only to assure his future.

When the boy is presently stricken down with menengitis the father is frantic with fear. At this point Galdós offers some subtle psychological analysis. Torquemada, in brooding over his son's danger, comes to experience a certain revulsion of feeling toward his life-long passion of gain. The religious faith of his early childhood comes to life within him and he remembers that God is said to punish the wicked. He recalls the cruelties committed in amassing his wealth, and, in the light of this recollection, the illness of his beloved son takes on, to his eyes, the form of a punishment from On High. Profoundly moved by this conception, he has recourse to prayer. He promises to reform and make amends if his son's life be spared. He actually ceases to abuse and evict his unfortunate tenants, and even, to their incredulous stupefication, allows them some grace when they cannot meet their payments; he no longer threatens and curses the beggars in the street, but even gives them alms, trying to convince them, himself, and, most of all, the Deity, that he has always been charitable. He says to a beggar, "Tenga, tenga más. Aquí estamos los hombres caritativos para acudir a las miserias. Digame ; no me pidió usted noches pasadas? Pues sepa que no le di porque iba muy de prisa. Y la otra noche, y la otra, tampoco le di porque no llevabo suelto: lo que es voluntad la tuve, bien que la tuve."2 On one occasion he loans three thousand reales, without interest, to a painter who is dying of starvation. At least he meant to lend the money without interest, but at the last moment could not forbear carrying away five or six canvasses, saying to himself: "When an artist is living nobody pays any attention to him, but as soon as he dies of starvation his pictures become valuable." One day he meets a poor unfortunate shivering half naked in the wintry air. He is tempted to give the man his splendid new overcoat. All the old instincts, which have become a second nature to him, cry out impetuously against the extravagance; the new feelings, which he has

² Torquemada en la hoguera, p. 57.

been for some time consciously cultivating, urge him on to the sacrifice. The struggle between the two is bitterly fought. Finally he compromises. He cannot, after all, bring himself to part with the expensive new overcoat, which he has scarcely worn, but returns home for his old one, and bestows it upon the beggar. Finding his son slightly improved, he is much encouraged. "En las obras de misericordia está todo el intríngulis. Y acciones cristianas habrá, cueste lo que cueste. Yo vestiré desnudos, visitaré enfermos, consolaré tristes. . . . Bien sabe Dios que ésa es mi voluntad, bien lo sabe. No salgamos después con la peripecia de que no lo sabía."

In spite of all these concessions, Valentinito dies. After the first moment of shock and incredulity, Torquemada rages against high Heaven. He had understood that the affair was arranged. He had promised to be human if God would spare his son. Now the Deity had broken the compact. He breaks out into maledictions against God and man, and the spirit of avarice, which had been temporarily subdued, resumes its reign.

The second novel of the series4 is concerned principally with Torquemada's second marriage, and relates how he, without changing in the least his miserly instincts, comes to marry, not only a girl without a dowery, but one encumbered with an elder sister and a blind brother, both of whom he must support. And yet D. Francisco drives a good bargain. In the first place, Fidela and the older sister. Cruz, schooled by hard necessity, are positive geniuses for work. All day long they scrub, clean, wash, sew, and mend. So spirited and vigorous are they that work seems a positive pleasure and household tasks fairly melt away before their industry. By acquiring two such servants in his house at board-wages, even discounting the expense of the helpless brother, Torquemada calculates sensibly that he is doing a good stroke of business. Secondly, the family of the Aguilas, before being reduced to indigence, had belonged to the aristocracy. and still, of course, retain the culture of their former station. Torquemada, in his struggles to rise in the world, has felt what it means to lack this culture, the only thing, in fact, which he had found himself unable to purchase, and in this marriage he sees a chance to get it for nothing.

His third motive, though a strange, is a less unworthy one. He has kept sacred to the memory of his son a sort of altar or shrine, in



³ Idem, p. 59.

^{*} Torquemada en la cruz.

his house, on or about which are kept all the boy's most cherished possessions, his playthings and, above all, his mathematical text-books, which the father regards with superstitious awe and reverence. Torquemada spends hours in meditation and a sort of worship before this shrine. One night it seemed to him that his son's portrait took on life and expressed a desire to be resuscitated, to come back to the world again in flesh and blood. For this third and final reason Torquemada decides to remarry.

His mind once made up, he proceeds ruthlessly to the accomplishment of his purpose, overcoming the proud disdain of the blind brother, the compunctions of Cruz, and the horror and repugnance of Fidela, who faints at the altar.

D. Francisco has by this time progressed in the world of finance until he can extend his operations to the Stock Exchange,5 while keeping up at the same time his "loan shark" business in six different establishments directed by subordinates. His gift for unscrupulous but successful financial operations continues to develop. His enterprises invariably succeed and he acquires a reputation little short of supernatural. The estimation in which he is held socially increases likewise. He is consulted professionally by persons of the upper world; even the Minister of Finance sends for him. He has sought earnestly to acquire social amenities suitable to his new position, and especially to polish up his diction. There is humor in the way in which he seizes upon phrases from the cultivated speech of his wife and sister-in-law and makes them his own, using them at first out of season, as often as not, but finally mastering them one by one. For example, he had learned to say: plantcar la cuestion, en igualdad de circunstancias, hasta cierto punto and a grandes rasgos. Pero ¿que significaba esta miseria de lenguaje con las cosas bonitísimas que acababa de asimilarse? Ya sabía decir ad hoc (pronunciaba azoc), partiendo del principio, admitiendo la hipótesis, en la generalidad de los casos; y, por último, gran conquista era aquello de llamar a todas las cosas el clemento tal, el elemento cual. Creía él que no había más elementos que el agua y el fuego, y ahora salíamos con que es muy bello decir los elementos conservadores, el elemento militar, eclesiástico, etc. He read the whole of the Ouijote and learned to employ the wise saws of Sancho appropriately in ordinary conversation.7

⁵ See Torquemada en el purgatorio.

⁴ Torquemada en la Cruz, p. 84.

^{*} Torquemada en el purgatorio, p. 174.

Meantime things are not running quite so smoothly at home; Fidela, his wife, is gentle and submissive enough, and his house is managed in a manner that leaves nothing to be desired, but Cruz, the sister, is made of different clay. She has decided to rehabilitate her family in the worldly position which it formerly enjoyed, and at Torquemada's expense. Between these two it now becomes a battle of wills. Cruz striving to force her miserly brother-in-law to establish a luxurious régime of living, from which his very soul shrinks. he seeking to resist. The woman proves to be the stronger, and bit by bit he yields, albeit with a poor grace. The battles between the two are curiously and cleverly done. Torquemada begins the argument in the correct and courteous language which he had learned of late to speak, and which befits his present social status. As his anger increases his diction degenerates until at last he breaks forth into the oaths and vile insults which garnished the speech of his old. rent-collecting days. But always he is defeated. Cruz forces him to buy a summer home in the north, to enter the senate, purchase a title, increase the number of his servants, take boxes at theatre and opera-finally, to buy a ducal palace. The woman's triumph is com-She wins back her former position in society, dragging Torquemada with her into a milicu in which he is miserable. Nevertheless it offers him an opportunity to broaden still further his financial operations and he becomes richer and richer. But his spirit is broken and he no longer economizes.

In the last novel of the series* Torquemada begins definitely to pay the price. First, the longed-for son has been born, but turns out to be deformed and an idiot, who can learn neither to talk nor walk and who bites like a wild beast all who come within his reach. Second, Fidela, to whom Torquemada had become attached, falls sick and dies. Third, his own health becomes impaired. He cannot eat and suffers frightful pain, but at first refuses to summon the doctors who have failed to cure his wife and son. Torquemada is further tormented by religious terrors based upon remorse for the sufferings his greed has inflicted upon hundreds of poor victims, and dread of retributive justice. Again the specter of punishment for his sins rises before his eyes.

In the midst of this wretchedness of body, mind, and soul, he comes under the influence of a good priest, Father Gamborena, who sets himself seriously to the task of plucking this brand from the



^{*} Torquemada y San Pedro.

burning and leading Torquemada safely back into the fold. Some quirk of fancy has made Torquemada call the priest St. Peter, and he comes at length to believe that he has in his power the keys to Heaven. The two quarrel long and vigorously, the priest applying with telling force the parable of the rich man who sought to enter the Kingdom of Heaven, and seeking to convince the miser that his avarice stands in the way of his salvation. He gradually gains ground until he is able to persuade Torquemada to bequeath a third of his yast fortune to the church.

Galdós purposely leaves us in doubt as to the final salvation of his hero. On his death bed Torquemada had conceived a great financial plan concerned with the conversion of the public debt. In his last moments this alternates, in his thoughts and broken muttered sentences, with phrases of pious unction. His last spoken word is "conversión," but whether he is thinking of his immortal soul or of the exterior three per cents Father Gamborena cannot be sure. "¡Conversión! ¿Es la de su alma, o la de la Deuda?" It is apparent that Galdós is unwilling to assume the responsibility of the ultimate salvation of one who had sinned as had Torquemada, while at the same time he refuses to close the door against the possibility of salvation by repentance and restitution.

Galdós' miser deserves to live among the great misers of fiction. In Torquemada the two parallel passions of stinginess and greed are carefully and clearly differentiated, but Galdós has not made of him either a caricature, like Molière's Harpagon or a monster, like the Père Grandet of Balzac. Harpagon, who pretends not to hear when asked for money, orders the servants not to polish the furniture too vigorously, lest they wear it unduly, and starves his horses until they are too weak to draw the coach, presents neither psychological analysis nor character development. Père Grandet, who tortures his wife into her grave, profits financially by his brother's suicide. deliberately cheats his daughter out of her inheritance, and dies with his eyes fixed upon a handful of gold pieces, is a purely ideal figure. far removed from reality. Torquemada, on the other hand, is a human being after all, with some claims upon our sympathies. He has other emotions than that of avarice. He hopes, fears, suffers. even loves. Herein lies the strength of Galdós' characterizationthat he has created a figure of flesh and blood, not an idealized abstraction. ARTHUR L. OWEN

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UN DRAMA NUEVO ON THE AMERICAN STAGE

Fifty years ago, in December, our play was presented to the American people at Daly's Fifth Avenue Theater in New York, under the title *Yorick*. Augustin Daly's brother, Joseph Francis Daly, remarks that, despite the worry and anxiety incident to a stretch of three mouths of unremunerative performances devoted to various plays, "the manager was able to give his personal effort to the production of a genuine work of art—a notable Spanish play known as *Yorick*." And he continues as follows:

"As 'Un Drama Nuevo' (A New Play), produced in 1867 in Madrid, it was not only a tremendous acting success, but found a reading public which demanded four editions of the published work in the same year. The fanciful story is that Yorick, Hamlet's old acquaintance of infinite jest, was not a mere court buffoon, but a contemporary player and popular favorite. The 'new play is an original tragedy accepted by Shakespeare for performance at his own theater. Its plot is the discovery by Count Octavio of the perfidy of his wife Beatrice with his false friend and adopted son Manfred, disclosed by the jealousy of the villain Landulph. The comedian of the Shakespeare company, Yorick, is possessed with the ambition to play a tragic part, and persuades Shakespeare to take this role of Octavio from the leading man, Walton, and give it to him. Walton conceives a fiendish scheme to ruin the performance and wreck the peace of the too ambitious Yorick. In the scene in which Count Octavio receives a letter apprising him of the frailty of the Countess and the perfidy of Manfred, Walton substitutes for the property missive a communication revealing to Yorick his betrayal by his own wife (acting the part of the Countess) and his pupil and friend Edmund (who is cast for Manfred). Thus a real drama of jealousy and treachery is enacted in the very scenes and by the characters of the acted play. Walton's baseness, however, only partly succeeds. It tortures Yorick to madness, but Yorick's passion, now real instead of simulated, renders the mimic scene almost insupportably true to nature. Yorick expires after an attempt to kill his wife and Edmund.

"The value of the piece as an acting play was unquestionable. Its presentation required an actor of the first ability. The manager had already sounded the possibilities of Louis James, and knew that he could go far if he devoted himself with sincerity to his art. To him he awarded the rôle of Vorick, passing over (a singular coincidence of play with fact) the claims of Harkins as leading man. The artistic results fully justified his choice, and James, inspired with the confidence of his manager and the greatness of his part, surpassed all expectations on the opening night [December 5, 1874], and disclosed the tragic power which, in a later period, he was generally acknowledged to possess. But the manager did not reckon with the in-



⁴ J. F. Daly, The Life of Augustin Daly, New York, 1917, pp. 181-184.

credulity of press and public, which refused to believe in the value of a tragedy that had no well-known tragedian for its interpreter. The season had already witnessed some starvation receipts, but the lowest level was now reached. Disgusted with the desertion of the public, after a trial of one week the manager indignantly tore off the play and consigned the manuscript to his library shelves.

"And yet the play and the manager and the actors deserved unstinted praise and support. Judge Van Brunt, who may be remembered as a plain-spoken man, went to the play, saw the empty house, and set down the public as asses. He said to me years afterwards: 'The best play your brother ever produced met with the worst reception!' Henry Bergh wrote a letter which conveys better than I can the impression made by the play upon cultivated minds:

"From the rising of your elegant curtain, until the last scene, and word uttered, my attention was riveted to the stage. If I am capable of appreciating dramatic excellence and acting, I do not hesitate to declare that it would be impossible to present to the public a more truly enjoyable performance than that I witnessed last night. The play itself would add to the incomparable fame of the great Shakespeare himself. The acting was exceptionally great—while the mise on scene and costumes left nothing to desire. The part of Yorick, as rendered by Mr. James, raises him to a level of the greatest artists of his time—while the elegant and refined lady who portrayed so touchingly the distracted wife (Mrs. lewett) was entirely admirable...

"The purpose of this letter is to request you to delay the removal from your stage of these beautiful pieces until the public have had an opportunity to judge for themselves. . . . If the equivocal and sensational rubbish which theater-going people are made to endure nowadays is to be substituted for such a performance as I witnessed at your house last night—then farewell to the legitimate drama.

"'I am, dear sir, yours faithfully,

" 'HENRY BERGH.

"'P. S. I have sent a copy of this to the *Times* for publication [Dec. 11, 1874]."

"Nor were the leading men of the profession blind to its merits. Davenport wrote that it was 'full of dramatic beauty and poetry,' and Lawrence Barrett applied for the right to produce it in New Orleans, Boston, Philadelphia, and San Francisco. In later years, as "Yorick's Love," it had a fixed place in his repertoire; but in his acting version, his reverence for Shakespeare induced him to substitute Thomas Heywood as the manager. At the Fifth Avenue Theater Fisher was Shakespeare, made up after the intellectual and aristocratic Chandos portrait, Hardenbergh the envious and malignant Walton, Ringgold Manfred, Sara Jewett the wife Alison, Miss Mortimer Margery, and Jennings The Prompter. To Lewis was given the only humorous part in the play, that of The Author—a character always the



butt of the dramatist, though why, Heaven knows! In the gloom and depression caused by the slaughter of this remarkable play, the manager had the grim satisfaction of observing that none of his critics noticed the anachronism of a female player on Shakespeare's stage!"

It will be noticed that in all this account we are not told who made the American version. The same omission occurs in an article by Charles Burnham, *The Front of the House*, that appeared in the *Saturday Evening Post* (October 23 and 30 and November 20, 1909):

"One of the finest productions ever made at this theater [Daly's Fifth Avenue, in Twenty-eighth street] was a play from the Spanish, entitled Yorick's Love. The story of the play was laid in Shakepeare's time, Shakespeare being one of the characters, played by Charles Fisher, with Louis James as Yorick. It did not meet with success, and Daly complained bitterly of the lack of support of the public in his efforts to place plays of that class before them. This piece was afterward added to the repertoire of Lawrence Barrett."

Returning for a moment to Mr. Daly's account of the play as produced by his brother, we see that, scanty as is the analysis of the plot, there is a marked difference between the original and the version staged by Daly. Instead of having Yorick kill Edmund, the Daly version has Yorick die after an attempt to kill both his wife and Edmund. There are other points in the play where the analysis leaves us a prey to mere conjecture concerning the manner in which the Daly version handles the original.

Concerning the authorship of the American version our minds are not entirely set at rest by a statement contained in a recent work upon William Dean Howells. Delmar Cross Cooke in his William Dean Howells: A Critical Study⁵ has just one reference to our play, and that is thrown in as a parenthesis:

"A Counterfeit Presentment (1877) was the second and last of Howells' flirtations with melodrama. It enjoyed presentation with Lawrence Barrett in the leading rôle; and, parenthetically, it may interest theatergoers of this generation to know that the version of Yorick's Low, in which Barrett often appeared, was made for him by Howells from Un Drama Nucvo, by Estebanez."

In the light of Mr. Daly's account of the performance of our play, this statement hardly seems to be as exact as one might wish, unless, indeed, there were two American versions. Granting, however, that Mr. Cooke is correct in his main statement that the ver-



New York [S. A., but copyright, 1922, E. P. Dutton & Co.], p. 167.

sion of Yorick's Love in which Barrett often appeared was made by Howells, how could Howells have made it "for him [Barrett]" when it had already been staged by Daly with Louis James as Yorick, and with the simple title Yorick? Is it true, as we should infer from Daly's account, that Barrett did get from Daly the right to produce it in certain places, and that his reverence for Shakespeare made him substitute in his acting version Thomas Heywood as the manager, thus making a still further departure from the original?

Mr. Otis Skinner was long a member of Lawrence Barrett's company and was cast in the rôle of Edmund to play up to Barrett's Yorick in this drama. When he kindly granted me an interview (early in January, 1924.) Mr. Skinner was unable to find a copy of the theater bill for the first time that Barrett performed the play. Mr. Skinner thinks that probably as early as 1876, and at least as early as 1879. Barrett played *Yorick's Love*, and when he did he announced it as follows (we copy from a later theater bill): "The play will be a translation and adaptation from the Spanish of Estebánez [sic] by W. D. Howells, Esq., called *Yorick's Love*." In 1881, Louis James joined the company and took the rôle of Walton. Mr. Skinner assures me that, in the Howells version (which they used), Shakespeare did not appear, and in the last scene Yorick (Barrett) killed Edmund (Skinner) and then knelt over the corpse and in wild rage mouthed out the last lines of the play.

This ending is very different from that described by Daly as being the ending of the version staged by his brother. It is also very different from the original, wherein the last speech is made by Shakespeare, who announces the killing of Edmund as an accident, due to Yorick's losing himself too thoroughly in his rôle, and informs the audience that Walton has just been found dead in the street as the result of a duel.

From these conflicting accounts (which nevertheless agree in certain important details) we are forced to conclude that there were two different American versions, whatever may have been their relationship to each other, if indeed they were at all related, as seems doubtful. But as neither of them has ever been published, so far as I can learn, we can not make a closer comparison of them.

Mr. John Drew, president of The Players, assures me that Augustin Daly himself made the version of *Yorick* that he staged December 5, 1874.

In answer to a letter of inquiry, Miss Mildred Howells graciously informs me that her father had nothing to do with the Daly version of A New Play; but that he made for Lawrence Barrett a translation thereof called Yorick's Love, Miss Howells has no copy of her father's translation. Rumor (from other sources) says that the manuscript of it is probably in the library of the Barrett family.

Continuing her kindness. Miss Howells quotes at some length from a letter of her father to John Hay. From this letter, for obvious reasons, I am not at liberty to quote directly; but from its contents several things seem evident. In the first place, Mr. Howells seems not to have known of a complete copy of the Spanish original, since he asks Mr. Hay if the last act had a second part in which the characters of the play and the play-within-the-play became identical, and whether the play did or did not end with a speech by Yorick. He also expresses his satisfaction at Shakespeare's having been kept out, whereas Shakespeare, as has already been pointed out, not only was not left out of the original, but is one of its most telling and impressive rôles, and actually makes the closing speech.

In the second place, Mr. Howells seems to have known of Daly's version, but not to have known the version itself, for if he had known it he would have been struck by the differences between it and his own version; the questions he asked of Mr. Hay would have been answered; he would have been forced to become acquainted with a more complete copy of the original, and he would have seen that in several important points the Daly version is more in harmony with the original than his own, despite the fact that Daly's version has Yorick die instead of having him kill Edmund. This would have modified somewhat Mr. Howells' claim that Daly's version was not Estébanez, but a mere stage tradition. It is interesting to note in passing that none of those who were so intimately and so affectionately concerned with these two American versions seems to have known the real name of the Spanish author of the original.

To conclude, then, there were two American versions, both of them adaptations that took many liberties with the original. The first of these versions was made by Augustin Daly and was performed as *Yorick* by his own company in his Fifth Avenue Theater. Lawrence Barrett seems not to have secured the rights to the Daly version, since he secured from Mr. William Dean Howells a different version, called *Yorick's Love*, which was made for him, and which for many years formed part of his repertoire.



Much of this discussion would have been unnecessary if I had ever been able to find a copy of each of these American versions. But up to this writing I have been unsuccessful. A translation that tried to take no liberties with the text (even turning the verse-passages of the play within the play into corresponding English verse) was published by *The Hispanic Society of America* under the title A New Drama.

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ALGUNOS ESCRITORES CONTEMPORÁNEOS DE MÉXICO

(Alocución leida en Richmond, Virginia, el 29 de noviembre de 1923)

Si es cierto que todas las grandes reformas políticas de la historia han sido precedidas por una intensa actividad literaria, la Revolución Francesa siendo el mas conspicuo ejemplo de nuestros días, México no ha sido una excepción a la regla general. El actual sacudimiento político tuvo sus antecedentes no solo en las condiciones sociales y económicas del país, sino tambien en la vigorosa diseminación de ideas y credos políticos. En 1910 México contaba con un brillante grupo de entusiastas escritores. Entre estos había poetas como Luis G. Urbina, Salvador Díaz Mirón y Amado Nervo; novelistas como Manuel Sánchez Mármol, Victoriano Salvado Álvarez, Federico Gamboa y Rafael Delgado; historiadores como Genaro García; y oradores como Jesus Urueta. Podría con facilidad prolongar esta lista, pero el tiempo de que dispongo no me lo permite. Todos estos escritores son de reconocido mérito y se hallaban en aquel entonces unos en la flor y otros en la madurez de sus facultades.

México, no obstante la encarnecida lucha fratricida que ha destrozado sus mejores elementos y sembrado de escombros fatídicos por mas de diez años a ese país bello y encantador cual minguno en la tierra, cuenta aún con un grupo de escritores verdaderamente notables. Muchos de aquellos que en 1910 columbraban en el campo de las letras han madurado con los años, otros han sido arrebatados por la implacable cegadora del destino, dejando una estela luminosa cuya brillantez adquiere cada día nuevos fulgores, mientras que los que entonces eran esperanzas que apenas despertaban, hoy son seguras glorias de su patria.

Pero mi tema hoy no es discutir la producción literaria contemporanea de México que sería obra mayor a mis cortos alcances y pocas fuerzas, sino el tratar de daros una idea aunque débil y vaga del carácter de ella, y para ello me he visto obligado a seleccionar, aunque con dificultad, tres figuras que en mi concepto sintetizan el espíritu de su época. Otros tal vez no habrían escogido estos tres, y muchos tal vez difieran conmigo en que sean los mas característicos, pero para mi ellos representan el espíritu de los escritores contemporaneos de México.



El primero de quien hablaré es el erudito maestro y crítico, el Lic. Don Justo Sierra, genio fecundo y versátil que en su inmensa labor tocó todos los ramos de la literatura y en todos obtuvo merecidas palmas. Fué no solo novelista sino poeta, dramaturgo y crítico literario. Cultivó con esmero todas las formas de la poesía, tanto la lírica como la épica y aún la filosófica, y su estilo sencillo pero de una pureza clásica tiene todos los encantos de los antiguos maestros. Esta gran figura que se destaca cual coloso en el brillante grupo de escritores mexicanos nació en Campeche el día 26 de enero de 1848. año de tristes recuerdos para su patria. Borrascosa fué la época de su juventud durante la cual se llevó a cabo la separación del estado v la iglesia v el establecimiento de las Leves de Reforma, mientras que el fugitivo imperio del desdichado Maximiliano se hundía para siempre y el sol de la soberanía nacional se alzaba con mayor fuerza v esplendor. Sus padres le dieron una esmerada educación v en 1871 Don Justo Sierra, a la edad de 23 años, recibía el título de abogado. Hombre de ambiciones, lleno de energías y dotado de un cerebro privilegiado, no tardó en arrancar a la gloria triunfos. primero en la vida política y después en las letras.

Fué diputado de la Union, magistrado de la Primera Corte de Justicia, profesor de historia en la Escuela Nacional Preparatoria, académico de la lengua, y secretario de Instruccion Pública y Bellas Artes. Murió en Madrid el 13 de septiembre de 1912, gozando de una reputación envidiable. Sus obras incluyen novelas, cuentos, poesías, dramas, discursos y estudios críticos y sociológicos, todos los cuales manifiestan una actividad intensa, una erudición vasta y profunda, y una dedicación al trabajo verdaderamente asombrosa. Tipifica el múltiple interés de su época y la actividad casi increible de sus contemporaneos. Fué también el que reorganizó la Universidad Nacional.

Pasaré a discutir al mas insigne poeta mexicano de nuestros días, la figura mas imponente en toda la América española después de Rubén Darío, al poeta delicado por excelencia, de emociones profundas y sutiles, de armonías suaves y cadenciosas, llenas de dulzura y encanto, Amado Nervo. Este céelebre paladín de las letras nació en Tepic el 27 de agosto de 1870 de padres medianamente acomodados. Su niñez se deslizo en apacible quietud y serenidad que dejaron indelebles trazas en el impresionable ánimo del poeta. Su padre era un hombre de justicia, un ejemplar perfecto del hombre de bien, su madre una mujer cariñosa y tierna que de vez en cuando

y casi a hurtadillas escribía versos. Pudiera decirse, pues, que el joven bardo heredó su carácter recto y el temperamento poético de sus padres.

De su pueblo natal pasó a Jacona, pequeña aldea que parece dormir a la sombra protectora del vetusto monasterio Franciscano. Aqui su inclinación natural al misticismo no solo se arraigió, sino que se desarrolló bajo el ambiente monástico y la vida retraida del claustro casi convirtió en ascético al melancólico y contemplativo poeta. Fué estudiante aventajado, serio en su propósito, incansable en sus estudios, ávido del saber. Tal vez hubiera profesado si no hubiese despertado en su alma cierta duda como resultado de su intensa lectura en la biblioteca, de la cual era uno de los encargados. Pero el seminario le estampó un misticismo y una melancolía que nunca le dejaron y que forman los característicos mas prominentes de su obra literaria.

Despues de haber pasado algunos años en Jacona, abandonó el seminario para entrar en la vida social. Naturalmente, con una educación rica en las humanidades, se dedicó al periodismo e hizo su primer debut en uno de los diarios de Mazatlán, puerto de la costa occidental. Aqui aparecieron sus primeros versos y sus primeras prosas que no tardaron en llamar la atención. Pasaron algunos años y la atención se convirtió en aprobación general y admiración. Las prosas unciosas y los versos peregrinos fueron acogidos con entusiasmo y el joven poeta sintió la exaltación de los primeros triunfos y el impulso de una loable ambición.

Decidió ir a la capital, y en 1894 llegaba a la metrópoli resuelto a probar fortuna en este nuevo campo de actividades. La lucha por el merecido reconocimiento si es cierto que no fué larga si fue ruda. El poeta pasó horas de angustia y de amargura, tuvo a veces que abandonar la musa de su arte por trabajos mas burdos, pero al fin, triunfó. Los diarios y revistas solicitaron su cooperación, el público le acogió y aclamó, y su reputación quedó sentada. Su fama creció en pocos años y fué enviado a Europa en misión periodista.

Por cinco años vivió en el viejo mundo, vagando por Italia y Francia, enriqueciendo su alma de poeta, penetrandose de delicadas melodías, estableciendo amistades literarias con sus compatriotas latino-americanos, y puliendo sin descanso su estilo. Entonces fue cuando brotó de su pluma una serie de poemas inspirados por la mano de Dios en la naturaleza y ese espíritu de Hermandad universal que su



sensible alma mística parecía presentir, tales como "La Hermana Agua" y "El Compadre Viento."

Cuando regreso a México ya era el artista consumado, el poeta seguro de su musa, que en la ausencia de su patria había desarrollado su talento natural y acrecentado, si posible fuera, su amor para la tierra madre. En estos años se didicó a servir a la patria. Fue catedrático de lengua castellana en la Escuela Preparatoria, estudió las condiciones de la instrucción pública, se preocupo particularmente por la enseñanza de la niñez, y escribió poemas patriotas tales como "Raza de Bronce," "Canto a Morelos," "Canto a los Niños Mártires" y muchos otros en un estilo que marca una nueva era en esta clase de composiciones y que pone a relieve el hondo y vibrante patriotismo del poeta. En 1905 fue enviado en comisión diplomática a España donde con carácter de secretario sirvió a su patria por 13 años sin dejar por esto de perseguir sus inclinaciones literarias, pues fué esta ia mas fecunda época del poeta saliendo a luz seis u ocho libros que establecieron su reputación en España y tuvieron sonoro eco en toda la América española. Regresó a México en 1918 y después de una estancia cortísima volvió a partir en su última misión diplomática a la Argentina y el Uruguay donde murió el 24 de mayo de 1919. sirviendo a la patria que habia amado con obsesion y llevando a la América española un mensaje de armonía, de amistad y de amor.

Su muerte fué la iniciación del apogeo de su gloria. La noticia cayo sobre toda la América latina como doloroso latigazo, y de todos los paises de habla española se levanto una honda sonora de profundo dolor por la perdida irreparable, de simpatía para la patria, de sincera admiración para el poeta y de elogio par su obra. En lo particular Amado Nervo es una de las figuras mas notables por su rectitud, su amor al prójimo, su inagotable sed de hacer el bien, y su simpatía por la humanidad entera. Fué un místico cándido en nuestra era de materialismo, un amante de lo bello y de lo ideal en nuestra época tan falta de ilusiones. Simboliza al alma de la América latina que renace llena de ilusiones, de fé y de esperanza. Con razón ha sido llamado "el mistico de expectación."

Su obra se caracteriza por la diafanidad de la emoción y el pensamiento, por la sonoridad de su melodía encantadora, por la sencillez de su pulido estilo. Entre sus obras en verso se encuentran "Perlas Negras," "Místicas," "Elevación," "Líra Heroica," "Flores del Camino," y "Los Jardines Interiores;" en prosa "Pascual Agui-

lera," "El Bachiller," "Almas que Pasan," y "Ellos" así como muchas otras que sería largo enumerar.

Y veo que llevado por el entusiasmo, he hablado ya mas del tiempo que se me ha asignado. Permitidme, pues, que antes de terminar añada unas cuantas palabras sobre Don Federico Gamboa, el novelista y diplomático contemporaneo. Este escritor que recientemente fue catedrátido de la Universidad Nacional, nació el 22 de diciembre de 1864. Desde muy joven sintió especial inclinación por las letras y empezó escribiendo en los diarios y revistas. Un observador minucioso, un estudiante de los diferentes medios sociales, sus artículos primero y luego sus novelas llamaron la atención por la fidelidad con que pinta los tipos nacionales y la emoción sincera, si un tanto amarga, que siempre apunta en sus obras. Como Amado Nervo entró en la diplomacia y fue representante en España y en este país durante la administración de Woodrow Wilson y sus notas llamadas gamboinas son modelo en su clase.

En España su obra fué reconocida y recibió tal aprobación que fue nombrado miembro correspondiente de la Real Academia. Sus novelas, especialmente las ultimas, muestran una tendencia de parte del autor de analizar los problemas sociales de su patria. "Suprema Ley," "Metamórfosis," "Mapcha que Limpia," y "Santa" son buenos ejemplos. En todas ellas se trasluce un intimo conocimiento de los medios sociales, de su sicología y de sus tipos, y un sentido de penetrante observación que le hace ver todos los detalles en su relativa importancia. Su estilo es de palabra fácil, de rico colorido, de delicada emoción, y de una amargura irónica que parece dar al conjunto un leve tinte de desilusión. Su obra es nacional y como tal típica. Se ha preocupado de temas sociales y ha hecho una labor meritoria.

Si en estos apuntes lacónicos he logrado daros una idea de la obra literaria contemporanea de México, si he logrado despertar vuestro interés por conocer mas intimamente sus tesoros, si he logrado ensanchar vuestro horizonte literario y vuestra concepción de nuestros vecinos mas immediatos al sur, me sentiré mas que recompensado por mis afanes y diré como dijo el poeta:

"Sabed que no soy yo,

"Son ellos que os hablan en su inquieto afan."

C. E. Castañeda

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SANTILLANA DEL MAR

"hay una villa singular, famosa en los anales de la historia y de la fábula. reliquia venerable de la España vieja, lugar de poesía y de reposo que se llama Santillana del Mar."

Ricardo León, Casta de Hidalgos.

Hidden in the fertile vales of Santander, there lies many a slumbering village, scarce changed since those medieval days when this region formed a part of Old Castile. Such is Santillana del Mar. A highway shaded by poplars and leafy plane trees leads to the shrine of Santa Iuliana, for in the ancient collegiate church of this quaint village, the martyred virgin, patron saint of the Asturias, lies buried, a circumstance to which it owes name and origin. This picturesque highway which leads to Santillana winds through clover-scented fields, green slopes patched with squares of yellow maize, or at times a stretch of fern-banked woodland. Well might these fields and fresh-blooming hedges serve as setting for some pastoral idyl or rustic eclogue. And who more fitting interpreters of the bucolic verses than the diminutive "vaquero" who is here seen tending his flock, or the "segadores" who swing their scythes over the tall green blade, or lustily chant from a near-by crest the plaintive strains of a mountain ballad.

Indeed, these smiling vales in which medieval Santillana lies enshrined have not failed to inspire a lyric muse. Lord of this village in feudal times was a poet who well might be called one of the foremost of his century. Iñigo Lopez de Mendoza, the author of "cantares and decires" and of those delicious serranillas which evoke the wild fragrance of these mountain vales, was the first marqués of Santillana. Prosperous and powerful was the town in the days when John II bestowed this title upon his warrior and diplomat. The romanesque church which has been powdered by many a mountain mist since those days of civil strife and courtly intrigue, was then the seat of a powerful abbotship, whose jurisdiction extended to the shores of the distant sea. Plumed knights and black-robed prelates then trod these rough cobblestone streets, as did also in fancy, if not in fact, that renowned picaro Gil Blas, who, however, early forsook



his native town to launch forth on a career of varied fortune. And while the venerable senorial mansions over whose portals repose ponderous, boldly chiseled escutcheons, bear witness to the many illustrious families who once dwelt in Santillana, there is many a squalid urchin in the streets today who might well serve as worthy descendant of such a rogue. Vulgar commoner though he was, he has nevertheless brought no less fame to Santillana than her noble sons of untainted lineage. And many another there must have been of the stuff of Gil Blas of Santillana to provoke the scenes of enmity and party strife which made turbulent the medieval annals of this village. Little does the shady grove called Campo de Revolgo, which lies just beyond the entrance of Santillana, suggest the battles which were once waged here between the sturdy vassals and their over-lords, and from which the good marqués himself was not exempt, as the chronicles relate

But at times more remote than those which witnessed the agitated •scenes of John II's reign, Santillana had figured in the history of Castile. The predecessors of this monarch, less noteworthy than he as patrons of the arts and letters though more powerful as rulers, had contributed to the growth of Santillana by heaping benefices upon her abbotship. Such was the flourishing state of this diocese at the end of the twelfth century that the rude sanctuary of Santa Juliana was then replaced by a romanesque temple, sumptuous for the remote times in which it was erected. It stands today as one of the purest examples of the monastic architecture which invaded the north of Spain with the monks of Cluny. When contrasted with the elegant and ethereal forms of the Gothic cathedral to which they gave rise. these romanesque churches seem crude and imperfect. Nevertheless they were well adapted to the warlike times in which they flourished. and, despite simplicity of workmanship, possess a naive charm which is lacking in more elaborate structures. In the colegiata of Santillana, the rich fantasy of the romanesque artisan has been lavishly displayed in the curious sculptures which adorn its columns. The entrance portal is rather the worse for winds and rain, although the apostolic figures, in spite of their sadly mutilated forms, still proclaim with dignified mien the sanctity of the edifice. It is chiefly in the sculptured columns in the interior of the church and in the arcades of the solitary cloister,—beneath which rest many an illustrious hidalgo and pious abbot, though the worn epitaphs scarce distinguish which is which,—that one can admire the careless grace with which these pious artists mingled unwittingly the profane and the sacred, the grotesque and the symbolical. It is here that one can find chronicled, if he cares to decipher them, many a custom which existed in Santillana and the valleys around, and many a fable which served to edify these rugged mountain-folk who flocked to pay homage to the martyred virgin, Juliana.

In the dim recesses of the nave lies the stone sarcophagus of the saint. Fragile body indeed, to harbor such an ardent faith and indomitable spirit, is this slim-waisted maiden who sleeps serenely in stone effigy over the tomb. In her left hand she clasps the chain which holds prisoner at her feet the crouching dragon, symbol of temptation conquered. And there in the altarpiece near-by can be seen depicted in tones dulled by age and the fumes of generations of wax candles, scenes of the life of Santa Juliana. The work of an unknown Flemish painter is this Gothic retablo, framed in its dull gold traceries, and perhaps a gift of the marqués himself. For if one scrutinizes carefully the lower panels of the painting, he may discern the features and knightly form of one "de mediana estatura, hermoso de rostro y bien proporcionado de miembros," as was the "marqués de los proverbios." So did many a painter in those days perpetuate the memory of a pious donor.

On the summit of a near-by crest, dominating the leaning walls of the colegiata, stands a ruined mansion which tradition, scarce trustworthy, to be sure, but none the less poetic, reputes to be that of the marques. Here, at early dusk, when the low-lying fog enveloped the vales of Santillana, the vesper chimes of the church, transcending the muffled murmur of the village below, might have summoned him to pious revery, to meditation on the futility of this passing life and on the glories of that to come, voiced in sublime elegy by his contemporary, Jorge Manrique. However, it is probable that Iñigo López de Mendoza seldom visited this, his country villa. For he was not only marqués of Santillana, but also lord of Hita y Buitrago, and count of the Real de Manzanares, where he had more sumptuous dwellings befitting his station as one of the most powerful nobles of his time. It was in his palace of Guadalajara that he mused on the poetry of Dante and Petrarch, relaxing from those political and military pursuits which occupied most of his time. And perhaps when there, amid the rugged plains of Castile, he would recall the idvllic

charm of the vales of Santillana, her rustic maids and bramblehedged lanes, moist with morning dew, and sing as a troubadour of old.

> Moza tan fermosa non ví en la frontera, como una vaquera de la Finojosa.

Faziendo la vía de Calatraveño a Santa María, vencido del sueño, por tierra fragosa perdí la carrera, do ví la vaquera de la Finojosa, Non creo las rosas de la primavera sean tan fermosas nin de tal manera, fablando sin glosa, si antes supiera de aquella vaquera de la Finojosa.

En un verde prado de rosas e flores, guardando ganado con otros pastores, la vi tan graciosa que apenas creyera que fuese vaquera de la Finojosa. Non tanto mirara su mucha beldad porque me dexara en mi libertad, mas dixe: "Donosa, (por saber quien era) aquella vaquera de la Finojosa?"

Bien como riendo, dijo: "Bien vengades, que ya bien entiendo lo que demandades: non es desseosa de amar, nin lo espera, aquessa vaquera de la Finojosa.

The passing centuries which have intervened since the days of John II have dealt lightly with Santillana. The bloom of green hedges and clover fields which encircle the slumbering village has penetrated within its walls to arrest the disfiguring work of time. The poetry of flower-trailed balconies plays about these old dwellings. Sunlit vistas of fields beyond soften the contours of ruined convent walls. Buff-colored fowl strut with regal air about the abandoned plaza, and oxen, whose tawny flanks quite fill the narrow passage left beneath widely projecting and curiously carved eaves, share with

them the lordship of this feudal domain. But Santillana sleeps on, heedless of the years which have elapsed since her days of glory, and of the changes which those years have wrought. Enveloped in the mists which bring the blooms to her balconies and moss to her yellowed walls, she heeds not time. Poet and layman who penetrate within her precincts would fain discover the secret of this charmed sleep, but when questioned, the ponderous escutcheons only smile enigmatically and the bells from the tower of the old colegiata echotheir metallic chimes in muffled tones.

ANNA KRAUSE

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VIAJES POR ESPAÑA

IX. NUMANCIA

El viaje de Valladolid a Soria es tan penoso cuanto interesante. Sale uno de Valladolid por la tarde en el ferrocarril Valladolid-Zaragoza-Barcelona, y a media noche se apea en un destartalado pueblucho, llamado Coscurita. Allí duerme uno unas seis horas en una mala posada para ser despertado a las seis de la mañana a beber una taza de café igualmente malo, porque a las siete sale un tren mixto, que quiere decir de mala muerte, con rumbo a la capital de "ese pueblo soriano," famoso en la historia y en la levenda. Pasa uno por varios pueblecitos y caserios cuyos habitantes despiertan en las tempranas horas de la mañana con el tañer de las campanas de sus iglesias. Al pasar por el pueblo de Almazán el ruido de las campanas que tañían a clamor de media docena de iglesias me produjo una impresión verdaderamente estraña. Pocas gentes andaban a esas horas por las calles de este petrificado pueblo castellano, que todavía conserva su carácter de población fronteriza entre Castilla y Moreria, y los clamores de las campanas evocaban en mí recuerdos de tiempos pasados, y que se convertían en una serie no interrumpida de emociones placenteras.

Yo iba a Soria a recoger cuentos, tradiciones, leyendas y romances antiguos. Esta región castellana era poco conocida por los folkloristas y, además, era según noticias uno de los lugares de España donde está más arraigada la tradición. No estábamos engañados. La cosecha era allí tan abundante que apenas tenía tiempo para copiar lo más selecto de lo que se me contaba, cuentos, leyendas y romances. Recorrí a pie varios pueblos sorianos, recogiendo en todos ellos materiales abundantes para el folklore, y hasta teniendo la osadía de pasar un día y una noche en el histórico pueblo de Calatañazor, el para mí encantador e inolvidable Calatañazor, que anda todavía en los cantares de las gentes de la comarca,

"En Calatañazor perdió la batalla y el tambor el rey Almanzor,"

y donde yo perdí no la batalla ni el tambor sino el sueño. Sí, lectores míos, perdí el sueño; pues tuve la infeliz suerte de querer dormir en una habitación sin ventanas donde no se podía respirar. Pero no



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importa. De Calatañazor salí con varios Gerineldos, amén de varios cuentos, y por tan valiosa cosecha estoy dispuesto a pasar no una sino varias noches sin dormir, mal le pese a Sancho Panza, que loaba sobre todas las cosas al inventor del sueño.

La ciudad de Soria, capital de la provincia castellana del mismo nombre nada tiene de particular. Esa una ciudad castellana de antiguo y noble abolengo que tiene sus iglesias y monumentos viejos, su famosa ermita de San Saturio, etc., etc. Pero de mucho más interés para nosotros es la inmortal Numancia, la ciudad celtíbera, cuyas ruinas se pueden ver a unos siete kilometros de Soria.

Yo hice el viajecito de Soria a Numancia a pie una tarde del mes de septiembre. Pasé toda la tarde examinando las excavaciones que procedían lentamente, enriqueciendo de día en día el famoso Musco Numantino de Soria con sus bellas piezas de alfarería, armas y otros artículos iberos y romanos de la ciudad antigua. La ciudad entera con sus calles, murallas decaídas, templos, fortalezas y pozos ha sido excavada, gracias a la obra de alemanes y españoles, y presenciando las excavaciones y examinando los planos que se han preparado paso a paso con los progresos de las excavaciones tenemos ahora una idea muy adecuada de como era la ciudad celtíbera que por tantos años resistió los ejércitos invasores de la nación más poderosa de la antigüedad. Por encima se han descubierto las ruinas de la ciudad romana, edificada después de la destrucción de Numancia, y más abajo se han descubierto los escombros, las cenizas, los cadáveres de la orgullosa ciudad celtíbera.

Al pasearme por las calles desiertas de esta ciudad-fortaleza, que era la capital y centro de una federación de ciudades y pueblos celtiberos, pensaba yo en las heroicidades de este pueblo valeroso e intrépido que desapareció para siempre, dejando sólo uno de los ejemplos más gloriosos que registran los anales de la historia de la bravura de un pueblo que sabe defender a su patria hasta la muerte.

La ciudad de Numancia estaba situada en un alto cerro, llamado ahora el Cerro de Garray, que dominaba un vasto y riquísimo territorio a la redonda. Protegidos en su montaña defendida por el río Duero de un lado y el riachuelo Merdancho de otro, con una sola vía para ascender, en una fortaleza casi inexpugnable, estos aguerridos numantinos hicieron temblar a la poderosa Roma y repetidas veces destruyeron los ejércitos que los romanos enviaban a subyugarlos. Durante los años 142–132 A. J., Numancia fué el terror de Roma y



con sobrada razón llegó a considerarla Cicerón una de las dos más poderosas enemigas de Roma, la una Numancia la otra Cartago:

"Sit Scipio ille clarus, cuius consilio atque virtute Hanibal in Africam redire atque Italia decedere coactus est; ornetur alter eximia laude Africanus, qui duas urbes huic imperio infestissimas, Karthaginem Numantiamque, delevit: . . . " [In Catalinam, IV, 10.]

El primer ejército que envió Roma con el propósito definitivo de vencer a los numantinos iba capitaneado por el cónsul Quintus Pompeius Aulus. Atacó a Numancia dos veces, en el año 141 y en el año 140 A. L., v las dos veces los numantinos destrozaron sus legiones. Viene después otro cónsul romano, Hostilius Mancinus, que no respeta los tratados hechos después de las derrotas sufridas por el cónsul anterior, y ataca de nuevo a Numancia, sufriendo un desastre de tal magnitud que Roma quedó completamente humillada y aterrada. Terminan las campañas de este cónsul con la retirada vergonzosa de veinte mil soldados romanos del territorio de los indómitos numantinos y un tratado todavía más vergonzoso para Roma en el año 138 A. J. Pero la orgullosa Roma, que después de tres largas y crueles guerras acababa de vencer a Cartago, reduciendo la ciudad cartaginesa a cenizas para siempre, no podía doblar la cerviz ante la que ahora se había convertido en un enemigo poderosísimo y mortal. Numancia. Humillada, aterrorizada e indignada, Roma envía a otro aguerrido general, el cónsul Marcus Emilius Lepidus, para dar fin a esta guerra. Atacan los romanos primero a Pallantia, ciudad aliada de los numantinos y son de nuevo derrotados. Esto ocurrió en el año 136 A. J. El año siguiente el cónsul Quintus Calpurnius Pisón emprende de nuevo la guerra, pero apenas llega a atacar las ciudades confederadas de Numancia y nada consigue.

Por fin Roma se prepara para una guerra cruel y sangrienta. La guerra contra Numancia era ya la vergüenza de Roma y el Senado se decidió a darle el golpe de muerte. Se prepara un ejército poderoso y se nombra general en jefe a Publius Cornelius Scipio Emilianus, nieto adoptivo del famoso general que había vencido a Cartago, Scipio Africanus. Con sesenta mil hombres, según cuenta la historia, llega a Numancia, esteblace el bloqueo y se decide a tomar la ciudad por medio del hambre. A los ochos meses, los numantinos, atacados por el hambre, se deciden a hacer el sacrificio supremo por su patria. Se deciden a capitular de una manera honrosa. Pero negada una capitular

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lación con honor, los numantinos salen de sus murallas sitiadas, donde el hambre acababa con las gentes, atacan al ejército sitiador, luchan con singular valor y mueren defendiendo a su patria. Su ciudad la habían incendiado, y el general romano, aunque vencedor, quedó aterrado al ver la heroicidad de aquellos hombres hambrientos que daban el último soplo de vida por defender su patria.

Y de esta manera termina una de las páginas más gloriosas de la defensa de un pueblo que no quiere rendirse ante el vencedor. Numancia, la noble, la heroica, la brava, murió en el campo de honor, pero su espíritu vive en el corazón de todo hombre que estima la honra y la independencia más que la vida. Y el alma de Numancia vive aún en tierras sorianas, en tierras castellanas, en tierras españolas. Los caudillos celtíberos, aquellos héroes numantinos que prefirieron morir luchando en defensa de sus hogares no han muerto para España. Numancia es y será siempre para los Españoles el simbolo de la lealtad acrisolada, del heroísmo patrio, del indomable espíritu de independencia que han salvado a España en las Navas de Tolosa, en San Quintín, en Lepanto, en Trafalgar y en Zaragoza.

Cuando uno visita las ruinas de la gloriosa Numancia se le vienen a la memoria todos esos recuerdos históricos. Y al abandonar yo un día las tierras sorianas pensaba en la rica cosecha de cuentos y romances recogidos en la provincia y en muchas otras cosas, pero a cada momento se me venían a la memoria los primeros versos del antiguo Romance de cómo Cipión destruyó a Numancia:

Enojada estaba Roma de ese pueblo Soriano: envía, que le castigue, a Cipión el Africano. Sabiendo los de Numancia que en España había llegado, con esfuerzo varonil lo esperan en el campo. A los primeros encuentros Cipión se ha retirado; mas volviendo a la batalla reciamente ha peleado.

Aurelio M. Espinosa

STANFORD UNIVERSITY



EL PATOLAS

Conocidos son de todos los hispanófilos los nombres de Blasco Ibáñez. de Benavente, de Cajal, de Galdós, de Sorolla, de Primo de Rivera. No cometeré yo la torpeza de descubrirlos aquí. Muy traídos y llevados, éstos y otros nombres de españoles ilustres gozan en América de tal popularidad que no se comprenden mucho las jeremiadas de los que se lamentan cada juevas y cada martes del gran desconocimiento en que se tiene a España.

Mi propósito hoy no es hablaros de Cervantes, del Cardenal Cisneros, ni del Gran Capitán Gonzalo de Córdoba; mi propósito es presentaros a un personaje humilde. Richepin es en Francia el poeta de los miserables, de los desheredados, de los andrajosos. Permitidme que hoy sea yo un poco el Richepin español. Y no os asustéis, porque no voy a poneros la miseria en verso. Prosa, prosa,

No puedo creer en la sinceridad de los que protestan de la fama de bullangueros, intemperantes, fanáticos, holgazanes, bebedores y pendencieros que tenemos los españoles, ni en la seriedad de los que se lamentan de encontrar en los Estados Unidos personas que ignoran a punto fijo el número de litros de agua que arrojaría un aforo del Manzanares. Por mi parte cuando vea que en España saben quien es Lincoln censuraré a los americanos la ignorancia en que están respecto a quien era Pi y Margall. Y cuando sepa que en España no queda ya nadie capaz de confundir el Misisipí con el Uruguay o el Amazonas trinaré contra los que se figuran que el Manzanares ca caudaloso y navegable. Y cuando no queden ya españoles que identifiquen los Estados Unidos con Jeffries o Dempsey me indignaré yo de que haya americanos para quienes Machaquito sea la mejor representación de España.

La verdad es que estas lamentaciones son tan chuscas como cándidas. Que un americano nos pregunte intrigado si se conoce el teléfono en España nada prueba ni en nada debe eso alarmarnos. El desconocimiento del país vecino o amigo es una fruta que prospera en todos los países y bajo todos los climas. Quien ha viajado ha podido observar esta verdad en trenesbarcos y hoteles. Francés era aquel buen señor, amigo de La Fontaine, que confundió el Pireo con un hombre, y americano, francés, ruso o español puede ser quien confunda Napoleón con Mahoma.

En todo caso soy yo quien protesto de los que reniegan de España y la niegan porque hay en ella chulos, y toreros, y mendigos, y dolor, y abandono, y hambre. Todo eso y más engendra la pobreza; y que España es tan pobre como pobre era D. Quijote y como pobre era Cervantes es cosa que no necesita demostración. Tanto peor para quien necesite haber nacido en un país rico y poderoso para no avergonzarse de su patria.

Recordamos los días en que la colosal Alemania asombraba al mundo. Entonces ser alemán era una gloria. ¡Cuantas veces habíamos tenido que responder destempladamente a algún alemán ridículo que pretendía anonadarnos con su orgulloso: "Ich bin deutsch!" Ahora el alemán que tiene que declarar su nacionalidad se atosiga al ir a hablar.

No así nosotros: españoles somos y españoles nos declaramos renunciando a la pretensión de presentar a nuestra madre revocada y enjalbegada.



Que en España hay sabios, hay cultura y hay todo lo que pueda haber en el país más civilizado del mundo es evidente. Que hay misería, ignorancia y abandono es innegable,

Mérimée, Musset, Hugo, Dumas, el mismo Irving y los mismísimos Blasco Ibáñez, Baroja y tantos otros han divulgado una España que ellos han visto. Al lado de esa España, dentro de esa España y por encima de esa España hay otra España, y otra, y otra, . . . Pero que la España de pandereta existe, que la luminosa España de pandereta existe, es una realidad que nadie podrá negar. Y gracias sean dadas por ello al Dios de la Belleza.

Hay, por lo menos, tres Españas: la España hidalga, noble, humilde, sufrida, leal, caballeresca, bizarra, cordial, afable, ascética, desprendida, cristiana, creyente, mística, soñadora, intrépida, generosa y trabajadora; la España negra, inquisitorial, fanática, intransigente, sórdida, absurda, supersticiosa, ignorante, holgazana y reaccionaria; y hay, por fin, la España taurómaca, chulesca, galante, bullanguera, baladí, alegre, pasional, cruel, despótica, jaranera y sauguinaria.

A ésta, a esta última España de pandereta, a esta España pintoresca de los piropos callejeros y de las rejas enclavellinadas, a esta España que vende y revende la sombra y el sol, que toca las castañuelas, que baila el bolero y el zapateado, que luce claveles reventones entre las guedejas zaínas de sus mujeres, a esta España de pan y toros, de picaros y toreros, de vida y jolgorio, de lidia y muerte, de dolor y fruición, de sangre y de desplantes de luz, de alegría, de voluptuosidad, de emulación, de lucha, de amor, de compañerismo, de rivaildades, de crueldad, de inclemencia, de valor, de arte, de gracia, de clegancia, belleza, heroísmo, sangre, dolor y muerte, a esta España goyesca pertenece mi Patolas.

El Patolas era un golfo. Le conocí una día en la clásica Plaza de Carabanchel. Estaba él entre el público. En la arena campeaba boyante y tremebundo un novillo de más empuje, fuerza y cornamenta de lo que convenía a las escasas facultades de los futuros astros coletudos que alli habían acudido para hacerse un cartel a trueque de recibir cornadas.

Nadie se atrevía a salir de la barrera. Llegado el momento y obligados por la gritería ensordecedora de la muchedumbre que vislumbraba el hule. los espadas, uno tras otro, fueron desfilando, medio muertos de miedo, delante de la tiera. Esta los envió a todos a visitar las regiones siderales, abriéndoles de paso algunos ojales en la piel. Y, todos los matadores inutilizados, sacó el presidente el pañuelo verde para que los cabestros se llevasen el marrajo al corral.

Aquello sí que fué bronca. El público quería que el banderillero sobresaliente tomase los trastos de matar. El presidente se oponía. Los cabestros tardaban en salir. La bronca arreciaba, . . .

Mas de pronto el público advierte que en una talanquera y como mero espectador está nuestro perínclito Patolas.

Es un mozo barbilampiño, flaco, paliducho, apagado, . . . se ve a la legua que no nada en la abundancia. Lleva sombrero pavero y gasta coleta como los buenos. El público al verle pide al Presidente que le designe para concluír con el morlaco. Y allá va el Patolas a unir su ruego al del pueblo soberano.



Había que ver a aquel muchacho tranquilo, natural, sin timidez ni arrogancia, derecho delante de la presidencia, pidiendo permiso para saltar al ruedo a habérselas con aquella catedral con cuernos. El presidente denegó el permiso, e hizo bien; pero el acto de valor del Patolas subsiste.

El Patolas, según ya he dicho, era un golfo. No tenía más educación que la que se puede adquirir rodando por tugurios y burdeles. Seguramente que no era tan ilustrado que pudiese recitar de memoria el Fuero Juzgo y las Siete Partidas; pero tampoco era tan ignorante que desconociese por completo el arte y la ciencia de vivir sin trabajar.

No tenía oficio, ni beneficio, y sin embargo vivía. Vivía; pero vivía mal y como, por ser golfo y por ser madrileño, era aficionado a los toros, se decidió a dejarse erecer la coleta.

Cuando yo le conocí había toreado ya varias veces y siempre había salido airoso de su cometido. Sus faenas no hacian presagiar uno de esos "fenómenos" que traen de coronilla a los aficionados; pero su actitud ante los toros parecía, sí, una promesa de que su actitud con el hambre había terminado ya.

Y pasaron algunos años y ya había olvidado yo al Patolas, personaje cuyo nombre la fama no pregonaba con trompetas, cuando un día le encontré en un parque.

Estaba con un niño de unos tres años. Me acerqué a él y le interpelé con curiosidad simpática. Aquel niño era su hijo. El Patolas se habia casado, y tenía un hijo, y seguía torcando. No torcaba ya por los aplausos ni por el dinero. Torcaba para dar de comer a su hijo. Yo le vi dar besos a aquella pobre criatura, y aquel padre y aquel hijo me inspiraron una profunda y tierna simpatía.

Poco tiempo después y hallándome yo fuera de España leí en un periódico de Madrid la noticia de la muerte del Patolas. Pocas lineas, pocas, porque el Patolas no había llegado a destacarse. No era una gloria nacional. Era uno de tantos, un novillero del montón, un pobrete, un Don Nadie. Un toro le destripó. No es nada, es un hombre muerto: puede el baile continuar.

Patolas, yo te vi insignificante, yo te vi humilde, yo te vi bravo y yo te vi además, padre cariñoso. Ya te has ido: tu lucha con la miseria, con los toros y con la vida tocó a su término. ¡Duermes! Ya te has ido, Patolas; pero en el ruedo dilatado de este mundo ingrato has dejado un querubín que ya no tendrá quien le pague zapatos y pan y maestros. Y este querubín que con el dinero ganado por tí en las plazas hubiera podido llegar a ser un hombre de pro, rodará por las calles como tú rodaste, y será un golfo, acaso un ratero, y acabará probablemente en un presidio, para expiar el delito de haber nacido hijo de un novillero sin fortuna y de haber quedado huérfano en un país y en un mundo en donde para unos son los laureles y para otros las cornadas.

Patolas, ese es el hombre que os he querido mencionar hoy, lectores queridos, para que conozcáis un caso típico y representativo de la España trágica, horripilante, truculenta, . . .

University of Southern California (Southern Branch) Los Angeles A. Jordá



A SUMMER AT THE COLLEGE OF THE PYRENEES

The second summer session of the College of the Pyrenees, the official summer school of the University of Barcelona, was held in Sarriá, a suburb of Barcelona, from July 16 to August 11, 1923. The college was again fortunate in being housed in the attractive and well equipped buildings of the Colegio Internacional para Señoritas, magnificently situated about twenty minutes from Barcelona by electric train, amid the pine clad hills of the Sierra Matas, not far from Mt. Tibidabo, with alluring paths winding up the hillsides, and from the college windows and balconies splendid views of Barcelona and the Mediterranean.

The location of the school is most favorable for the carrying out of the ideals which the College of the Pyrenees embodies and which differentiate it from other summer schools in Spain. There was the closest personal contact between students and professors; in fact, they formed one large congenial family, with a great deal of enthusiasm and considerable mutual affection and admiration.

From the beginning of the session, the faculty emphasized the necessity of using Spanish in our daily life as well as in social and academic activities. Meal hours were especially enjoyable, not only because of the well cooked and abundant food, but also because two faculty members presided over each table. Places at table were changed each week, and those who had made progress in the use of the language were rewarded by assignments to "Paraiso," the smaller of the two dining rooms.

All classes were held in the morning, leaving the afternoons free for rest or recreation, for which a careful program of activities had been planned.

Both the resident professors and those who came to us from the University of Barcelona were inspiring teachers, most efficient, and untiring in their efforts to make us better acquainted with Spain, her people and their language. The subject matter in the various courses was very carefully and skillfully presented, we had in the Colegio an exceptionally fine library, and the month of instruction proved most profitable and satisfactory. Of the University of Barcelona professors Dr. Amorós, who had become a firm friend of the College of the Pyrenees in its first year, had courses in Spanish Painting and Spanish Art, Dr. Pericot in History, and Dr. Montoliu in Literature. Other courses in Spanish Grammar, Methods of Teaching, Pronunciation, Composition. Realia, Music, Commercial and Secretarial Spanish were given by the resident professors, Sr. Asensio, Dean of the College, Sr. Villafranca, Sr. Campistro, Sra, Cabrera and Sra, Bretón, Afternoon dancing classes were conducted by Sra, de Jiménez, Groups were formed for elementary and advanced conversation, and often held their meetings on the balcony or under the trees in the pleasant garden.

After class hours there were delightful excursions to Mount Tibidabo; to the gardens and castle of Montjuich; to the Teatro Goya; to San Cugat del Vallés, interesting because of its famous monastery and remarkable cloisters; to Las Planas, a charming little summer resort; by moonlight to Vallvidrera, a



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picturesque little town near the school where we watched the people, old and young, dance the Sardanas; to a bullfight, of course; to Badalona, an attractive bathing resort; to Sitges, also for bathing and a visit to the Santiago Ruiseñol museum of iron works; to Barcelona for an official reception and visit to the Casa Consistorial and the studio of our good friend Sr. Carlos Vásquez, the well known artist; also visits to the parks and museums, to the archives of the Crown of Aragón, to the Instituto de Estudios Catalanes, to the great Cathedral and to the more modern structures, among them Gaudi's fantastic creation, La Sagrada Familia. Sra. Serrano de Xandri, inspector of public education for the Province of Barcelona, accompanied us to some of the remarkable schools of the city: the Escuela del Mar for sickly children, the Escuela Baixers, and the remarkably progressive modern institution for the training of girls, unsurpassed in Spain, the Biblioteca e Instituto para la Cultura Feminina.

Longer week-end excursions were enjoyed to Tarragona and Poblet, to Montserrat, associated in legend with the Holy Grail, to Ripoll among the foothills of the Pyrences, and to Vich where we visited the renowned Episcopal Museum and interesting Roman temple.

Our social life was filled with many delightful features, among the most enjoyable of which were the "Veladas" and the Masquerade Ball. Some of our evenings were devoted to special lectures and chorus singing. We listened to two very fine addresses by Sra. Serrano de Xandri on Pedagogical Development in Spain, and the Education of Women in Spain. Sr. Villafranca gave readings of South American poems; Sr. Campistro gave readings from his own works, and also lectured on Valle-Inclán. Sr. Carlos Vásquez gave a most interesting talk on the leading Spanish painters. We greatly enjoyed his account of his personal experiences with King Alfonso, whose portrait Sr. Vásquez has painted on two occasions.

After final examinations, closing exercises and awarding of diplomas and certificates, and farewells to good friends in Barcelona and Sarriá, the students started under competent leadership to visit the principal places of interest in Spain. Everywhere the American students were received with the greatest courtesy and consideration, and everything was done to make their visit a memorable event. In Madrid there were visits to the Prado Gallery, to the Royal Palace, Senate and National Library, accompanied by the Marqués de la Vega-Inclán, the Royal Stables and Armory, an auto trip through paseos and parks, an out-of-doors opera performance in El Retiro, shopping, a reception at the home of Sra, Carolina Marcial-Dorado, founder of the College of the Pyrenees, a "Verbena" in one of the poorer sections of the city, a visit to the offices of the A.B.C., accompanied by friends of our Dean, Sr. Asensio, We spent one day at the Escorial and, accompanied by friends of the Marqués de la Vega-Inclán, Sr. Vega, a distinguished professor of Art, the Dean of the Cathedral, and Sr. Angel Cantós, president of the Centro del Turismo, we were driven in a huge carriage through the winding streets of the fascinating city of Toledo, a rare and wonderful experience.

Two enchanting days and nights were spent in the dream city of Granada where the Architect of the Alhambra, Sr. Leopoldo Torres Balbás, arranged

a moonlight visit for us to the Alhambra and gardens. In Sevilla we were the guests of the Committee of the Hispano-American Exposition which is to be held in the near future. At a table strewn with rose leaves and jasmine petals, under the trees in beautiful Maria Luisa park, these gentlemen entertained us with a most delightful breakfast, escorting us afterwards to the magnificent buildings which have been made ready for the exposition and presenting each of us with books and a lovely bouquet of flowers. We freely enjoyed the treasurers of Sevilla—the Cathedral, the Alcazar gardens and the Archives, the museum which houses many of Murillo's paintings, the palace of the Duke of Alba, the storied Guadalquivir and the Tower of Gold which watches over it.

Our stay in Cordova, though short, gave us an opportunity to visit the famous Mezquita with its forest of colorful columns, the old Roman bridge spanning the Guadalquivir, the houses of the city with lovely cool patios and streets filled with memories of the romantic past.

After visiting Burgos, dominated by memories of the Cid, we proceeded to San Sebastián which charmed us greatly with its attractive playa and pasco, and picturesque surrounding mountains. Delightful, also, was Biarritz, which we made the center for enjoyable auto trips through the beautiful Basque country, our last glimpse of Spain—until our return another summer.

GERTRUDE C. HEMINGWAY

Washington Irving High School New York City

LAS TRÁGICAS ELECCIONES DE ANDY GUMP, CANDIDATO A DIPUTADO A CORTES

Entremés por Alois Richard Nykl*

ANDY GUMP
EL DIRECTOR
MIN
EL MENSAJERO

Personajes

Anny: (aparece en la escena, sentado en postura triunfadora delante del público, teniendo un vaso en la mano.) ¡Venga otro vaso de agua pura, la mejor bebida del mundo para los que gobiernan las grandes repúblicas y las naciones poderosas! (Sc levanta y bebe.) ¡Viva la patria! ¡Mueran los traidores, los acaparadores y los enemigos del pueblo soberano! (Mira a uno y otro lado como si quisiera darse cuenta del efecto de sus palabras; después, inclinándose hacia el público, con ademán de conquistador.) ¿No me conocen ustedes? Pues, permitanne que me presente con la modestia característica de un gran hombre: Su Excelencia Andy Gump, nuevamente elegido diputado al Congreso de este gran país, para servir a Dios y a ustedes. ¡A vuestra salud! (Bebe, Después, con aire protector, mostrando el vaso.) No tengan ustedes miedo; es agua pura, la única bebida de los que desean tener clara la cabeza para hacer leves provechosas a la república. ¡Viva la Libertad y la Constitución! (Se sienta.) Pues, no crean ustedes, me ha costado bastante trabajo esta elección. He tenido que pronunciar veinte discursos diarios . . . v eso va es algo. Pero . . . luchar. luchar y conquistar es mi lema . . . mi middle name . . . como dicen ustedes. Es verdad que hay que tener mucha cabeza . . . fíjense en la que yo tengo, (Se inclina, y anelve la cabeza en todas direcciones.) Cabeza de león, aunque mi esposa (mira atentamente alrededor) dice que es de limón. Pero, ¿qué saben al fin las mujeres? Nada de nada. Sin embargo, ahora ya no se ríe de mí; está preparando sus vestidos para lucirse en la gran sociedad de Wáshington; la de los estadistas, los financieros, los diplomáticos prácticos, sistemáticos y auténticos, retedistinguidos a la requetechupete. ¡Já! ¡Já! ¡Já! . . . Ahí viene mi director, el político más astuto de mi distrito. (Entra el director.)

El Director. Buenas tardes, señor diputado.

ANDY, Buenas las tenga usted, don Carlitos, ¿Cómo lo pasa usted?

El Dir. Muy bien, gracias. Y usted, ¿qué tal?

ANDY, No hay novedad, Carlitos. Sólo que tengo mucha sed. Me ha hecho usted hablar demasiado. Veinte discursos diarios. ¡Caramba! Por poco me muero. (Ofreciéndole agua.) ¿Usted gusta?

El Dir. (con ademán de horror.) No, señor. Yo no bebo nada que contenga alcohol. Yo obedezco las leyes y la Constitución.

ANDY. Pero hombre, pierda usted cuidado. Es agua pura, la mejor bebida del mundo para los que, como yo, hacen leyes.



^{*}Mi excelente amigo, el profesor Joaquín Ortega, ha tenido a bien retocar y dar la bilima mano a esta modesta tentativa de ofrecer a los Clubs Españoles algo que estimule el interés en la conversación, por lo cual le doy gracias.

El. Dir. Ah, eso es otra cosa. Entonces ; a la salud de usted, y para que viva en Wáshington muchos años!

Anny, Gracias, ¡Que nos aproveche! (Beben, Después, Andy ofrece un puro al Director, Encienden los puros y fuman.)

EL Dir. (con aire de gran satisfacción y un tono algo adulador.) Señor diputado, fué una victoria nunca vista en los anales de este distrito, ¿no le parece? Permítame que le felicite de nuevo.

ANDY, Muchas gracias, Carlitos. El mérito no fué solamente mio, sino también de usted. Carlitos, es usted un genio para ganar elecciones. Si le hubieran dado a usted el mando del ejército de los Aliados en Francia en lugar de dárselo a Foch, la guerra se habría acabado en quince días.

El Dir. Es usted muy amable, señor diputado. Pero ¿se acuerda usted de lo que dije ayer? Las grandes victorias no se ganan sin grandes sacrificios. Por eso vengo . . . ¿me hace usted el favor de firmar un chequecito por mil duretes para pagar unos pequeños gastos? Una friolera

Anny, Pero hombre, ¡esto ya es demasiado! ¿No le di dos mil anoche? ¿Y no me dijo usted que no se necesitaba más? ¡Caramba! ¿Quiere usted sacarme el último centavo y mandarme al asilo de los pobres? ¡No es justo ni razonable!

El Dir. Vamos, Gumpito, no se enoje usted por una friolera. ¿Qué son mil duros? Al fin y al cabo una miseria Piense usted en la gloria, en la inmortalidad de su raza, en la noble herencia que dejará a su único hijo, en los monumentos que se erigirán a su memoria. Usted es uno de los inmortales, un ejemplo luminoso para la posteridad, para la juventud de la patria; el gran genio que guía la nación hacia las más altas cumbres del progreso y de la civilización.

ANDY. (Algo calmado.) Estoy muy conforme, amigo, pero me cuesta cara esa gloria, ¡pardiez!... y además no es cierta todavía. Ahora mismo están haciendo el último recuento de los votos... y el diablo nunca duerme.

El Dir. ¿Cómo? ¿No cierta? Si se lo aseguro yo

Anny, Bueno, pero a veces suele engañarnos la fortuna

El Dir. ¡Cá! hombre, no sea usted tonto.

ANDY. (preparándose a escribir.) Bueno, bueno . . . ahí van los mil . . . pero que no lo vea mi mujer. (Escribe.) ¡Ahí va! (Entregando el cheque al Director.) Cómetelos, sinvergüenza, ladrón, ¡y venga otro vaso de agua! si nó, me ahogo. (Entra Min. Su mirada de ágnila no deja de percibir el papel que el director acaba de meterse en el bolsillo.)

Min.; Av, qué hombre!

El Dir. A los pies de usted, señora.

MIN. (con desdén.) Buenas tardes, caballero.

Anny, ¡Hija de mi alma! Abrázame y dame la enhorabuena.

Min. ¿Y por qué?

El Dir. Porque su ilustrísimo esposo acaba de ser elegido diputado al Congreso de la Nación.

Min. ¡Vaya una noticia! Para gastar más dinero . . . otro cheque . . . ya lo veo, ya lo veo . . . ya lo sabía yo . . . cuando te dejo solo un momento echas el dinero por la ventana . . . y yo sin un vestido decente . . . y el pobre

Chester descalzo . . . mientras tú fumas puros y más puros con esos amigotes que te están robando.

ANDY. Pero, mujer

El Dir. Pero oiga usted, señora

Mix. No hay pero que valga. No quiero oir más promesas; (remedando el estilo oratorio de su esposo) quiero hechos, hechos, algo concreto, pruebas científicas. lógicas, irrecusables, según Sócrates, Sófocles, Aristóteles, Melistófeles..., (Se pone furiosa.)

ANDY, Câlmate, por amor de Dios, ¿Qué te pasa? ¿No has tomado tu chocolate? (Aparte, al Director.) Esto lo hace siempre que no ha tomado su chocolate.

Mix. ¡Qué chocolate ni que niño muerto! Buen humor tengo yo para tomar chocolate. Es que no quiero que pagues otro centavo más a este señor (lo pronuncia despacio como si quisiera decir s-invergüenza), antes de saber de una manera terminante si estás elegido, y si vamos a Wáshington.

ANDY, ¡Minita de mi alma! Pues sí, vamos, de eso no cabe la menor duda... así nos lo asegura don Carlos. Déjanos y vete a hacer una lista de todo do que vas a necesitar para representar dignamente el papel de esposa de un diputado, de uno de los inmortales que hacen las leyes de la patria.

El Dir. Sí, señora, la elección está absolutamente asegurada; le respondo de ello con mi cabeza....

Min. Pero ¿qué hago con su cabeza, señor, si resulta usted un falso profeta? Dejémonos de bachillerías: yo quiero pruebas lógicas, científicas, criticas, verídicas (Llaman a la puerta.)

ANDY. ¿ Quién será?

Min. ¿Quién podrá ser a estas horas?

El Dir. (triunfante.) Ahí viene la prucha tal como usted, señora, la desea, científica y veridica. Es el mensajero que trae la noticia del triunfo.

ANDY. (con júbilo.) ¡El triunfo!

Min. ¿Triunfo? ; Bah! ; No lo creo!

El Dir. y Andy. (con gran júbilo.) ¡El triunfo! (Llaman más recio.)

El Dir. Esperen ustedes un momento. Voy a abrir

(Andy tiembla de emoción, y Min trata de animarlo. El director va a la puerta y la abre. Entra el mensajero, muy turbado, mirando con mucha precaución en todas direcciones y haciendo señas de inteligencia al Director. En voz baja al Director) Perdimos. (El Director mira hacia los dos esposos, como si tuviera miedo de que pudieran oirlo. Poniendo la mano en la boca del mensajero).... No tan alto, ¡animal! ¿Por completo?

EL MENSAJERO. (con ademán de desesperación.) Sí, por completo; sin remedio; aplastados.

Min al Director, ¿Qué dice su amigo? ¿Que perdimos? (Con sospecha.) El Dir. Pues, nada serio, señora. No se incomode usted. Este turulato no sabe lo que se dice. Figúrese usted, perdió el camino y por eso llega tan tarde. Le mandaron para que me avisase que es preciso que yo vaya en seguida

Min a Andy, ¿Y tú lo crees?

a la oficina para cerciorarme de nuestro triunfo.

ANDY. Puesto que lo dice don Carlos, ha de ser verdad.



Min. (con impaciencia.) ¡Dios mío! ¡qué hombre! (Dirigiéndose al mensajero, con aire resuelto.) Haga usted el favor de mirarme a la cara. (El mensajero la mira timidamente.) No, ¡asi! (Le mira cara a cara, muy de cerca.) Ahora, ¡expliquenos usted lo de "perdimos," con pelos y señales! (El Director trata de guiñar al mensajero, pero éste no le ve, hipnotizado por Min. Retrocediendo un poco, como si descara evitar la mirada de fuego de Min.)

EL MENSAJERO. . . . Pues, . . . señora . . . no hay nada perdido. No tenga usted cuidado. Es que perdi el camino, como dice don Carlos.

Min. (avanzando hacia él, recalcando las palabras.) Nada perdido, diceusted.

EL MENSAJERO. (timidamente.) Nada, nada.

MIN. ¿ Nada?

EL MENSAJERO, Nada.

ANDY. Cálmate, mujer, ¡por amor de Dios!

El Dir. No haga usted caso de este bárbaro que no tiene pizca de seso.

Min. (sin atender a lo que dicen los dos, al mensajero.) Diga usted la verdad. (Asiendo la escoba y amenazando darle un golpe en la cabeza.)

EL MENSAJERO. No me mate usted, ¡por piedad! . . . que mi madre se moriria de pena . . . Yo soy inocente.

Min. Diga usted la verdad, ¿perdimos las elecciones o no?

El Mensajero. Sí señora, sí: sin remedio.

EL Dir. : Desgraciado! (Se lanza hacia él.)

(El mensajero echa a correr y desaparece por la puerta. Andy cae sobre al sofá, medio desmayado.)

EL Dir. ¿Dónde está mi sombrero? (Corre por todas partes tratando de zafarse de Min que le persique con aire amenazador.) Tengo que ir en seguida para desmentir a ese tunante. (Pasa cerca de Andy y le da una palmada en el hombro.) Animo, Gumpito, ¡que todavía hay esperanza! (Andy cierra los ojos y permanece inmóvil.)

Min. (furiosa.) Usted ha matado a mi marido, mi pobre marido. Déme usted el cheque y váyase, o no respondo de mí . . . ni de su cabeza, que usted me dió en prenda. (Saca un revólver del escritorio y amenaza al Director.)

El Dir. Pero ¡oiga usted, señora!

Min. No hay pero que valga. Ponga usted el cheque sobre la mesa y salga de aquí corriendo para no volver más. ¡Mi pobre marido! (Furiosisima.)

El Dir. (asustadisimo.) Está bien, está bien. (Ponc el cheque sobre la mesa, temblando.)

Min. Y salga de aquí que ya se me está subiendo la sangre a la cabeza.

EL DIR. Si. si.

¡Déme usted el cheque!

(Corre hacia la puerta, y sale. Min deja caer el arma y se precipita hacia su marido.)

Min. ¡Mi pobre Andito! Casi te han matado esos sinvergüenzas! Pero no contaban conmigo . . . ¡Animo! . . . ¿qué hacer? ¿qué hacer? (Se fija en el vaso de agua. Lo toma y comienza a bañar el rostro de Andy.) Vuelve en

ti, vuelve en ti, Andito de mi alma. Abre tus ojitos y mira a tu Min. (Andy abre los ojos.)

Anny, ¿Dónde estoy? ¡Qué sueño más pesado! ¿Qué pasa? (Trata de acordarse. Min le seca el rostro.)

Min. Gracias a Dios . . . ; Qué susto me has dado!

ANDY. Pero, ¿qué pasa? . . . ah, ya caigo . . . ; el triunfo! ; el triunfo!

Min. (siguiéndole el humor.) Sí, el triunfo. Hemos triunfado en toda la línea.

Anny. Pero ¿dónde está don Carlos?

Min. Se fué y te dejó el cheque.

ANDY, ¡Toma! ¿Y cómo es eso?

Min. Pues, ya que estás repuesto, te diré la verdad. Es que has perdido las elecciones y que ya no vamos a Wáshington.

Anny, (abriendo los ojos con asombro.) . . . ; Demonio! Y me hablaste de triunfo.

MIN. Y no llamas un gran triunfo el sacar de las garras de un ladrón como tu amigote el Director, los mil duros que tú ganaste con el sudor de tu frente y que él iba a chuparse como un confite?

Anny. (absorto en sus pensamientos.) ¿Entonces ya no vamos a Wáshington?

MIN. No.

ANDY, ¿Ya no seré diputado?

MIN. No.

ANDY. ¿ Ni uno de los inmortales?

MIN. No.

ANDY, ¿Ni haré leyes?

MIN. No. Gracias a Dios.

ANDY. (con vos lastimosa.) ¡Ni se perpetuará mi nombre en los anales gloriosos de mi patria, ni se erigirán monumentos a mi memoria! Mi vida está arruinada. (Se levanta, exaltándose por grados.) Completamente arruinada y lo único que me queda que hacer es beber una copa de veneno como el ilustre Sócrates... (Se echa un gran trago de agua a la garganta. Se sienta, y oprimiéndose la cabeza con las manos, mira extraviado hacia el fondo de la habitación. Después, extendiendo las manos, como implorando al cielo.) ¡Dulcísima muerte, ven a despojar a este pobre desgraciado de la necesidad de vivir!

Min. (accreándose a él. sonriendo.) ¿Y me dejarás aquí sola con Chester?

ANDY. (trágicamente.) Vosotros me acompañaréis a la tumba. ¿A qué vivir a un precio tan caro en este mundo, si gastando dos perras gordas se puede morir?

MIN. ¡No te metas en esas lúgubres meditaciones! ¿Qué nos importa el mundo y a ti la inmortalidad? Olvidemos el pasado y vivamos en el porvenir. (Con mimo.) ¿No te acuerdas que cuando éramos novios me decias que rendir mi corazón sería para ti la mayor victoria? ¡Qué pronto te olvidaste! (Con ajania cómica.) ¿No soy yo tu mayor victoria? (Fingiendo cólera.) Pero

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desde hoy se acabó . . . no te quiero más . . . te mostraste hombre sin valor . . . tendrás que conquistarme de nuevo.

Anny, (que ha escuchado con mal disimulada socarronería, guiñando con malicia.) Eso será más difícil que ganar un puesto en el Congreso.

Min. ¿Y por qué? ANDY. Porque con pronunciar veinte discursos diarios perdí las elecciones. En casa tú sola es la que haces discursos. ¡Me parece que la victoria nunca

será mía! (Min hace un ademán de cólera fingida.) ANDY. Pero en lo que se refiere a poco valor te engañas. Yo voy a vengarme de aquel tunante don Carlos. Mañana mismo le desafío a un duelo a

muerte. (Agita los puños en el aire.) Y le mato de una vez (Llaman a la puerta.)

Andy. (con alegría.) Todavía hay esperanza.

MIN. ¿Será posible? (Andy va a abrir.)

El Mensajero, (asomando temeroso la cabeza, y hablando muy rápidamente.) Buenas noches, señor Gump. Don Carlos besa a usted la mano y me manda decir que todo está perdido.

Min. (cogiendo la escoba y haciendo ademán de correr hacia la puerta.) ¡El que está perdido es usted! (Desaparece el mensajero.)

MIN. (arrojando la escoba.) Al fin perdimos las elecciones, pero ganamos algo que vale más que nada . . . la paz.

Andy. ¡ Minita de mi alma! ¡ Qué tesoro tengo en ti! (Le besa la mano.)

Min. Me declaro conquistada por segunda vez.

ANDY, ¡ Ésta si que es una victoria! (Quiere abrazarla.)

Min. (retrocediendo.) Pero bajo una condición. Me prometes

ANDY. | Todo!

Min. Que no vas a meterte más en política.

ANDY. ¡ Nunca!

MIN. ; Me lo juras?

ANDY. Te lo juro!

Min. ¿ Nunca?

ANDY. : Nunca!

MIN. ; VICTORIA!

(Se van los dos agarrados de la mano cantando el himno de Riego, o algo por el estilo.)

TELÓN LENTO

NOTES AND NEWS

THE LOCAL CHAPTERS

[Mrs. Phebe M. Bogan, chairman of the Spanish department of the Tueson High School, Arizona, and who has just been appointed Associate Editor of Hispania, will have charge of the Notes and News department. This section of Hispania will include henceforth the news and activities of The Local Chapters and also General Educational News. The editor of Hispania begs all officers of the local chapters of our association, particularly the secretaries, to send directly and promptly to Mrs. Bogan all the activities of the local chapters, as well as any other general educational news for this important and interesting section of our journal.]

New YORK CHAPTER.—This chapter held a meeting February 9th at Columbia University. Professor Alfredo Elias of City College delivered an interesting address on "The Learning of a Language." The speaker emphasized the fact that the first need is a desire to learn. He spoke of new elements of Spanish origin which are continually creeping into American civilization,—elements which the skillful teacher may use to arouse a desire to conquer the language which forms their background. Interesting illustrations were given from current theatrical productions, from "The Passion Flower" to "Blood and Sand" and "Sancho Panza." The Spanish character portrayals by Otis Skinner in the last two were especially commended.

Another feature of the meeting was a short speech by Professor Roy Edwin Schulz of the University of Southern California. The New York Chapter appreciated the honor of his presence at the meeting, and wish him a happy and profitable trip through Spain.

In the Senior and Junior High Schools of New York City there were distributed in January the new medals and certificates which form the reward of merit in the Spanish classes. The pupil with the highest standing in each grade for the term received a bronze medal, and the pupil with the highest standing in each class received a certificate. It has taken the chapter considerable time to plan and execute the designs and collect the funds for this purpose. The awards have already created much enthusiasm and it is expected that they will increase the interest in Spanish materially and tend to improve the character of the work accomplished.

On Saturday, March 9th, at 10:30 a.m., the New York Chapter held a well attended meeting in Earl Hall, Columbia University. Américo Castro of the University of Madrid was the guest of honor and the distinguished speaker of the occasion. Many people who are interested in Spanish literature but who are unable to attend Señor Castro's lectures this semester at the University of Columbia took advantage of this opportunity to hear this very able representative of Spanish letters and culture.

In response to the very graceful introduction made by the president of the chapter, Mr. M. J. Andrade, Señor Castro spoke of the bond of friendship,



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springing from mutual interests, that always exists between a person of Spanish blood and those who are not of Spanish blood, but are teachers of Spanish in the United States. He dwelt upon the spiritual value resulting from any work done with whole-heartedness and intensity, and indicated the special spiritual value of the work being accomplished by those who in the United States are attempting to interpret to the students in the high schools and universities the generous ideals of that race which stands beside the Saxon race in its far-reaching attempts to colonize and civilize the world. The topic of his lecture was "The Civilization of Spain in the Eighteenth Century." He pictured graphically the effects of the occupation of the Spanish throne by kings of French origin, effects that may still be seen in the Royal Palace and the classical gardens of La Granja. He showed how the characteristic Spanish attitude in matters spiritual has been maintained, though often in small and isolated groups, through the trials and vicissitudes of many centuries. He spoke in detail of the work of Padre Feijoó, that excellent exponent of the rationalizing tendency of the age, showing how his life and his literary works -often with grave danger to himself-served to lift the masses out of their native superstitions.

Señor Castro's address was exceptionally illuminating and was delivered with that charm which is but the outward expression of the spiritual quality inherent in the true Castilian.

Denver Chapter.—The fourth meeting of the year 1923-24 was held on Monday, March 3d. Thirty members and guests enjoyed the program and tea. Among the guests were members of the "Como se Dice" Club of Denver, whose members are studying Spanish.

At the business meeting plans and suggestions for entertaining the National' Convention members during their stay in Denver at the next convention were discussed. Dr. C. C. Ayer of the University of Colorado gave us some helpful suggestions and assured us of the hearty coöperation and support of the university.

Señor Rivas, head of the Rivas Spanish School, and instructor of the "Como se Dice" Club delivered an address in Spanish. He also assured us of his support and that of the club. The next speaker, Señor Bianchi, was followed by Padre Martorell. Their addresses were delivered in Spanish on topics of their own choosing. The meeting was interesting and helpful. The chapter is growing in interest and enthusiasm. We need the hearty coöperation of schools and colleges as well as of all those interested in Spanish, especially those in the Midwest, to help us make the National Convention a success. Members of the A. A. T. S. in the vicinity of Colorado, who are not members of a local chapter, will please notify the president of the Denver chapter. Miss Benecia Batione, 1450 Grant street, or the secretary, L. Arnold Ward, 1605 Pennsylvania street.

COLUMBUS CHAPTER.—At the December meeting of this chapter, Mr. William A. Whatley of Ohio State University read a very interesting paper on "Sir Walter Scott and Larra." Professor Santiago Gutiérrez, who was about to leave for a year in Europe, gave a short farewell talk, in which he told of



his plans for study in Spain. The regular monthly meeting and luncheon of the Columbus Chapter of Teachers of Spanish was held at the Chittenden Hotel on Saturday, February 16th, at 12 o'clock. Mrs. Santiago Gutiérrez of Capital University gave a reading from the poems of Rubén Dario, and told of her personal recollections of the poet. At the suggestion of President W. S. Hendrix, it was decided to purchase copies of Professor Hill's Symposium for distribution among the school libraries of the state. Apropos of the Spanish Survey, Professor Sturgis of Oberlin College spoke on the results obtained from the Latin Survey, which, in his opinion, did not justify the expenditure involved.

NORTH CAROLINA CHAPTER.—In Raleigh, on March 14th, a group meeting of the Spanish section of the North Carolina Association of Modern Language Teachers was largely attended by teachers from both high schools and universities. Professor Hinckle of State College read an inspiring paper on "Some Things We Owe to Spain," enumerating many Spanish contributions to Western civilization and culture. This paper will be published soon in the High School Journal of North Carolina. Passing to the practical topic of "Interesting Students in First-Year Spanish," Miss Augustine La Rochelle of the North Carolina College for Women exhibited an extremely interesting collection of Spanish posters, which had been prepared by her class for the purpose of decorating and lending a Spanish atmosphere to her classroom. Among other realia which attracted no little attention was a toy theater which Miss La Rochelle has used with considerable success. Professor Fred K. Fleagle discussed at length the question of Spanish clubs. He gave us much practical information regarding organization, maintaining interest, and the activities in which such clubs may profitably engage. In closing, Professor Fleagle made a strong plea for a laboratory course in Spanish, an experiment which he hopes to put into practice in Davidson in the near future.

In introducing the subject for round table discussion, "The First-Year College Course: Is It Suited to Our High School Students?" the chairman of the group, Professor S. E. Leavitt of the University of North Carolina, presented a survey of the first-year courses offered in the different colleges of the state, setting forth the difficulties encountered by high school students in adapting themselves thereto and made some suggestions for effecting a closer contact between the high school and the college. After discussion it was voted to ask the chairman to appoint a committee to study the question unifying the first-year course in the various colleges and to formulate a statement of the minimum requirement for high school students.

NORTHERN CALIFORNIA CHAPTER.—The Northern California Chapter met March 8th in San Francisco. Dr. Coester read a report of the meeting of the National Association and the new medal and certificate to be awarded to students for excellent scholarship in Spanish were displayed. Miss Murray reported that the number of students who desired the course in Spanish-American Life was not large enough to warrant the starting of this course by the Extension Division of the University of California at this time. It may be possible to form this class next year.

The program, under the direction of Mr. Nels Johnson of the Oakland Technical High School, began with Spanish songs, in costume, by the Girls'-Glee Club. "La Paloma" and "Teresita Mía" were delightfully rendered. Señor Fernández Sánchez read a splendid address on the great Mexican poet. Amado Nervo. Dr. E. C. Hills, the new president of the American Association of Teachers of Spanish, made a brief talk.

The next meeting of the Northern California Chapter will be held in San Francisco in April, under the direction of Mr. L. H. Morton of the Lowell High School.

Los Angeles Chapter. -Under the auspices of Los Angeles Chapter. Señor Neisi, Consul from the Argentine Republic, gave a most interesting and instructive address on "La Argentina" at the University of Southern California, March 1st. Some charming Spanish-American songs sung in costume by Miss Katherine Stillwell added to the attractiveness of the evening. The next meeting of this chapter will be held April 26th at the Long Beach High School. The program for this meeting is in the hands of the Mexican Community Players, under the direction of Mrs. Honora Smith. A little play, "Puñao de Rosas," and several musical and dance numbers will make this one of the most entertaining meetings of the year.

GENERAL EDUCATIONAL NEWS

Don Adolfo Bonilla y San Martín. El distinguido Profesor Homero Seris nos manda de Madrid las siguientes noticias: "El 5 de abril próximo se embarcará en el Havre a bordo del Rochambeau rumbo a New York, el insigne profesor y poligrafo español, Don Adolfo Bonilla y San Martin. Catedrático de la Universidad Central de Madrid, Decano de la Facultad de Filosofía y Letras de la misma, Miembro de las Reales Academia Española de la Lengua, de la Historia, de Ciencias Morales y Políticas, de Jurisprudencia y Legislación, de la Hispanic Society of America y de otras doctas instituciones, y autor de multitud de eruditas e importantes obras sobre literatura, historia, filosofía y derecho españoles.

"Va a los Estados Unidos invitado por la Universidad de California a dar un curso de Intersession y otro de verano. En el primero tratará de la 'Historia de la literatura española desde 1830' y en el segundo de la 'Historia del Teatro español.' También lo ha invitado la Universidad de Illinois a pronunciar una serie de cinco conferencias, cuyos temas son "La filosofia española en la antigüedad y en la Edad Media," 'La filosofía española moderna.' 'La literatura picaresca,' 'Góngora y el gongorismo,' y 'Caracteres de la evolución de la literatura española.'

"Igualmente dará conferencias en las Universidades de Yale, Columbia, Kansas, Minnesota, Stanford y Southern California, El Instituto de las Españas en los Estados Unidos, el cual me honro en presidir, prepara al Señor Profesor Bonilla y San Martín una recepción en Columbia University."

THE UNIVERSITÉ DE DIJON offers very attractive summer or vacation courses during the months of July, August, September, and October. Pro-



fessor Homero Serís has charge of the Spanish Courses during this summer session. He will also give regular courses in Spanish during the coming year 1924-25 at this famous College of Languages.

Mr. G. M. Patison, recently associate professor of Spanish in the College of William and Mary, will again be in charge of a large party of teachers going to the city of Mexico for the summer session of the Universidad Nacional. The party will spend about two weeks visiting the more important cities of the Republic in addition to numerous excursions planned during the session weekends. In a communication received from Mr. Patison in April he states that he has enrolled teachers from nineteen states for the 1924 Mexico trip, including faculty members of eleven colleges and universities. Inquiries regarding the tour should be addressed to Mr. G. M. Patison, Box 1181, San Antonio, Texas.

MISS ETHEL BROWN of the Nogales High School has recently compiled an interesting study regarding the pronunciation in use in the schools in Arizona. Owing to its proximity to Mexico and the tendency to use the Spanish-American pronunciation altogether in the schools it is interesting to note that of the answers received by Miss Brown to her questionnaire (there were twenty-nine replies tabulated) 38 per cent, or a little more than one-third of those answering, used the Castilian pronunciation. Of this number less than one-half insisted upon the class using this pronunciation during the class periods; the remainder allowed the use of the Spanish-American pronunciation without correction from the teacher. This really means that about 16 per cent of the teachers consistently use the Castilian pronunciation. Several teachers expressed varying ideas; v. g. using Castilian with the exception of the th sound of c and z, or using the Castilian for dictation only.

LAS NOVEDADES, a bright little Spanish paper, has come to us from the Spanish department of the high school in Kansas City, Kansas. We would like to see more of these publications. EL SAHUARO of the Tucson High School makes its first how this month also.

CONTINENTAL PEDAGOGICAL CONGRESS.—The United States Bureau of Education has been authorized by the Department of State to transmit to the State Departments of Education, educational institutions and associations the cordial invitation of the government of the Republic of Chile to be represented at a Continental Pedagogical Congress, which is to be held in Santiago, Chile, in the summer of 1925.

Debate in Spanish.—A debate was held at Davidson College, North Carolina, between that college and the University of North Carolina, which is believed to be the first intercollegiate debate in Spanish held in this country. The debate was won by the University of North Carolina. The Carolina debators were Mr. R. Causy, Mr. G. Gallant, and Mr. J. S. Rowe. The Davidson debaters were Mr. R. Groce, Miss R. Galloway, and Mr. Alfonso Stewart.

To STUDENTS OF SPANISH HISTORY AND LITERATURE.—Doctor Emiliano Jos (Lope de Vega 37, Madrid) undertakes the search and copy of manuscripts and documents in Spanish-American history and Spanish literature, at



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the Archivo Histórico, Sección de manuscritos de la Biblioteca Nacional. Depó sito Hidográfico, etc., at the rate of \$1.50 per hour. Communications may be addressed to the above either in English or Spanish and will receive due attention.

PROFESSOR F. O. Reed has been given leave of absence for two semesters from the University of Wisconsin, and is now Professor of Spanish at the University of Arizona. He will return to Wisconsin for the summer session of 1924.

Professor E. C. Hills of the University of California will be on the summer session staff of the University of Wisconsin, from June 30th to August 8th. He will offer a seminar in Old Spanish, and a course on Spanish Phonetics and Syntax, intended primarily for teachers of Spanish. During the last month Professor Hills gave a course of lectures in Spanish and Spanish-American literature at Pomona College, California, on the Johnson Foundation.

UNA YANQUI EN ESPAÑA, a comedy in four acts, by Samuel A. Wofsy of the Romance department of the University of Wisconsin, was presented at Madison on the 7th of April. The play itself has been published by the Sociedad Hispánica of the University of Wisconsin.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL TUCSON, ARIZONA

THE THIRTEENTH MADRID SUMMER SESSION

The thirteenth summer session for foreigners of the Centro de Estudios Históricos, Madrid, July 7 to August 2, 1924. After the publication of the official announcement in HISPANIA, Vol. VII, February, 1924, No. 1, pp. 55-61, the program has undergone minor changes and received important additions (marked *). Here is the program of lectures:

LECTURES

OBSERVATIONS ON SPANISH POPULAR POETRY. Lecture by D. Ramón Menéndez Pidal, Professor of Romanic Philology in the University of Madrid.

HISTORICAL SURVEY OF THE SPANISH LANGUAGE. Ten lectures by D. Dámaso Alonso, Associate of the C. E. H., and Assistant Professor of Spanish in the University of Cambridge.

SPANISH PHONETICS SPECIALLY APPLIED TO THE PRACTICAL TEACHING OF PRONUNCIATION. Ten lectures (illustrated) by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H.

SPANISH ART: SUMMARY OF ARTISTIC LIFE IN SPAIN. Three lectures (illustrated) by D. Elias Tormo, Professor of the History of Art, and vice-president of the University of Madrid.

ESSENTIAL CHARACTERISTICS OF SPANISH PAINTING. Illustrated lecture by D. Manuel B. Cossio, Professor of Pedagogy in the University of Madrid.



*Masterpieces of Spanish Architecture. Lecture by D. Manuel Gómez Moreno, Professor of Arabic Archaeology in the University of Madrid.

*THE ART OF GOVA. Lecture by D. Francisco J. Sánchez Cantón, vice-director of the Prado Gallery.

HISTORICAL SURVEY OF SPANISH SCULPTURE. Lecture by D. Ricardo de Oructa. Associate of the C. E. H.

GEOGRAPHY OF THE SPANISH REGIONS. Two lectures (illustrated) by D. Juan Dantin Cereceda, Associate of the C. E. H.

*Modern Currents in Spanish Pedagogy. Lecture by D.a María de Maeztu, president of the Residencia de Señoritas de Madrid.

LITERARY AND ARTISTIC LIFE IN MADRID. Lecture by D. Manuel G. Morente, Professor of Philosophy in the University of Madrid.

*Cultural Relations between Spain and other Countries. Lecture by D. José Antonio Sangróniz, head of the Bureau of Cultural Relations of the Ministry of Foreign Affairs.

SPECIAL LECTURE COURSES

- *1. SPANISH LITERATURE. NINETEENTH CENTURY. Ten lessons by D. Felipe Morales de Setién, Associate of the C. E. H.
- *2. SPANISH LITERATURE. TWENTIETH CENTURY. Ten lessons by D. Antonio G. Solalinde.
- 3. STUDY OF INTONATION IN THE SPANISH LANGUAGE, with comparative examples from other languages. Ten lessons by D. Tomás Navarro Tomás.
- 4. Spanish Popular Music: Regional Songs and Dances, with musical examples. Ten lessons by D. Rafael Benedito, composer, critic of music, director of the Masas Corales of Madrid.
- 5. PRACTICAL COURSE IN COMMERCIAL SPANISH. Twenty lessons by D. losé A, Torá, accountant of the National Mint.

The courses in Syntax and Grammatical Comment, Conversation, Phonetics, Practical Classes in translation, composition, dictation and phonetic transcription, and the excursions, remain unchanged, as well as the rest of the program in all its details.

Professor Tomás Navarro Tomás will be in charge of the session, as heretofore, and will direct his courses on Phonetics, contrary to reports circulated in this country to the effect that he had accepted a position elsewhere. Professor Federico Morales de Setién has been appointed secretary of the session.

NOMINATING COMMITTEE

President Hills announces the following Nominating Committee: M. A. Luria, chairman, De Witt Clinton High School, New York, New York; Miss Benicia Batione, East Side High School, Denver, Colorado; W. S. Hendrix, Ohio State University, Columbus, Ohio; Guillermo Sherwell, Georgetown University, Washington, D. C.; Miss Nina Weisinger, University of Texas. Austin, Texas.



OBITUARIES

J.IMES FITZMAURICE-KELLY (1857–1923)

The most brilliant contemporary English-speaking Hispanist went to his reward, when James Fitzmaurice-Kelly died, on November 30, 1923, and the cause of Hispanic studies throughout the world has been deprived of an indefatigable champion and a great, refined soul that it can not replace and that it could ill afford to lose. In this loss the American Association of Teachers of Spanish has an intimate part, since we have lost one of our ranking honorary members.

James Fitzmaurice-Kelly was born June 20, 1857, at Glasgow, and received his entire education in St. Charles' College, Kensington. In his early youth he devoted himself to journalism, but in 1885 he went to Jerez de la Frontera as tutor to Don Buenaventura Misa, oldest son of the Conde de Bayona, which title was raised in 1889 to that of Marqués de Misa, con grandeza. This former pupil of Fitzmaurice-Kelly is the present holder of the title, which he inherited in 1905. Fitzmaurice-Kelly remained in this position for about six months and then went to Madrid, to work on the first version of his celebrated Life of Cervantes, which appeared in 1892.

Thus he began his career as a scholar. In 1898 appeared his brilliant History of Spanish Literature, in the series Literatures of the World, edited by Edmund Gosse, to whom he had been recommended for that very purpose by the great critic William Ernest Henley, whose attention he had attracted by his work on Henley's The New Review. Fitzmaurice-Kelly was one of the group known as "Henley's young men," and he claimed that he owed "a vast intellectual debt" to Henley. In the years 1898 and 1899 he published the critical edition of Don Quijote, which he had begun in collaboration with the well-known Cervantista John Ormsby, whose untimely death, when they had completed the first twenty-five chapters, left the burden of all the rest of the edition (in two large quarto volumes) for the younger man.

In 1902, he was invited to Oxford as Taylorian Lecturer in Spanish, and delivered his masterly address on Lope de Vega and the Spanish Drama. In 1905, although he was not then a Fellow of that distinguished and conservative body, the British Academy invited him to make the address for its formal celebration of the tercentenary of Don Quijote, and he gave them a scintillating study entitled Cervantes in England. The British Academy elected him Fellow in 1906.

The Hispanic Society of America in 1907 invited him to give a series of lectures under its auspices. Those lectures were delivered in Columbia University, under the cooperative arrangements that had been made between the Hispanic Society of America and Columbia University, and Columbia marked her approval of his services by conferring upon him the honorary degree of



Doctor of Letters. While Fitzmaurice-Kelly was in the United States he lectured also before Cornell, Harvard, Johns Hopkins, Yale, and Pennsylvania. Upon his return to England, he delivered all those lectures and a few more at the University of London, and then published the entire set under the title Chapters in Spanish Literature. In 1908 he was appointed to be the first holder of the lectureship founded at Cambridge by the late lamented Norman Maccoll; and in 1909 he received his first chair, being elected as the first incumbent of the recently established Gilmour Chair in the Spanish Language and Literature at the University of Liverpool. In 1916 England celebrated the three hundredth anniversary of the death of Cervantes by establishing at King's College, in the University of London, the Cervantes Professorship of the Spanish Language and Literature, and electing Fitzmaurice-Kelly to fill it, which he did until he resigned, in 1920. On this occasion he received this very remarkable tribute from a group of friends:

Amid the national British awakening to the needs of studies of the Spanish Motherland and of those

"Inclitas razas ubérrimas, sangre de España fecunda," now for a century in manifold union with ours, we take the occasion of your retirement from academic life to offer you from our old intimacy a public tribute to the clear quality and intensity of your lifelong work and to your preëminence as a scholar and critic.

This was signed by Mr. R. B. Cunningham-Graham, Professor Oliver Elton, Mr. Edmund Gosse, the late Professor W. P. Ker, Professor Alexander Mair, the late Sir Walter Raleigh, Mr. A. G. Ross, Mr. C. P. Scott, the Rev. H. F. Stewart, Dr. Henry Thomas, Mr. Arthur Tilley, Mr. Charles Whibley, Dr. C. Hagberg Wright, and Professor H. C. Wyld.

Fitzmaurice-Kelly's History of Spanish Literature has enjoyed a very unusual popularity. In 1901 it was translated into Spanish by a brilliant scholar of the younger school in Spain, Adolfo Bonilla y San Martin, and published with a prologue that was one of the most exquisite pieces of work ever written by that great humanist Marcelino Menéndez y Pelayo. In 1904 it was translated into French by Henry Davray. In 1913, with both these foreign versions exhausted, Fitzmaurice-Kelly accomplished the very unusual feat of writing, himself, the new editions in both languages, and taking account of all the progress that had been made in our knowledge of things Spanish in the intervening years. Not content with this tour de force, he wrote a new Life of Cervantes, based on all the documents that had been made available since his earlier study of 1892, and compiled the admirable made documents have the documents of Spanish Verse, with its very satisfying introduction. The History of Spanish Literature is about to appear in a German translation.

In addition to his election as Fellow of the British Academy, and the degree of Doctor of Letters (honoris causa) conferred upon him by Columbia University, already mentioned, many other honors came to him in recognition of his arduous labors and his brilliant services to the cause of the humanities. He was a Fellow of the Royal Historical Society, a member of the Athenaeum Club, corresponding member of the Spanish Royal Academy of the Language, of the Royal Academy of History of Madrid, of the Royal Academy of



Belles-Lettres of Barcelona, and of the Academy of Sciences of Lisbon; he was a member, councillor, and medallist of the Hispanic Society of America; and His Majesty Alfonso XIII conferred upon him the title of Knight Commander of the Order of Alfonso XII.

Although he retired from active academic duties in 1920, he did not give up the research work that he loved, and he may be said to have died literally in the harness. He had married Julia, third daughter of the Rev. W. H. Sanders, and as late as three days before his death he spent the whole afternoon dictating corrections to her, as much as his breathing would permit. His breathing seemed to be getting worse, but he said that he did not feel ill, "only tired," and that he was "happy, as usual." Those were practically his last words. Pneumonia set in the next day. He did not suffer at all, but was unconscious most of the time, rousing only for his wife.

We of the American Association of Teachers of Spanish wish to assure Mrs. Fitzmaurice-Kelly that with a profound realization of our own loss we share her loss.

JOHN D. FITZ-GERALD

University of Illinois

ERNEST MÉRIMÉE

Una alta y esclarecida figura ha desaparecido del mundo del hispanismo internacional. El día 15 de enero falleció en Madrid el ilustre catedrático francés Mr. Ernest Mérimée.

Su dilatada vida—había nacido el 27 de marzo de 1846—constituye un noble dechado de existencia dedicada por entero a levantados y generosos dieales: a la constante labor de investigación de la literatura española; a la exposición e interpretación de sus obras maestras; al incansable esfuerzo eficacísimo por la difusión en su patria del estudio de la lengua hermana y de las letras que hondamente habían dejado impresas sus huellas en tantos y tan ilustres ingenios franceses, desde Brantôme a Víctor Hugo, desde Honorato d'Urfé a Teófilo Gautier, desde Voilture, Scarron y Madame de La Fayette hasta Próspero Mérimée, y a la consecución de lo que diputaba como un postulado de justicia y un comportamiento de necesidad, a saber: que la enseñanza de dichas disciplinas llegase a obtener el reconocimiento a que eran acreedoras en la esfera de la instrucción superior de Francia.

Comenzó el Sr. Mérimée su carrera académica prestando servicios en varios liceos franceses (Pau, Lyon, Toulouse). Entró luego, en 1886. como maître de conférences en la vieja universidad tolosana—institución de enseñanza fundada en 1215 y la más importante de Francia después de las de París y Lyon. Allí, en ese puesto y luego desde su chaire magistrale, consiguió formar un plantel de brillantes discípulos que en las aulas francesas propagan las enseñanzas del ilustre maestro. Su prestigio merecidamente traspasaba la frontera y Menéndez Pidal ha recordado con emoción en el discurso necrológico en honor del Sr. Mérimée, cómo, en sus años juveniles, no a París ni a Berlin, sino junto a él fué a estudiar.



En justicia a sus altos merecimientos fué promovido el Sr. Mérimée al puesto de Decano de la Facultad de Letras en la eximia escuela de la antigua capital del Languedoc.

Pero no se limitaba, como ya he indicado, la labor de don Ernesto al trabajo de cátedra y de indagación personal. Para ayudar a expandir y a que mejor se comprendiesen en el país de Molière las obras cumbres de la tierra de Cervantes, el Sr. Mérimée dirigió a la publicación de textos en la Collection que lleva su nombre, editada en París por Garnier Frères. Para que hubiese un vehículo de expresión de los descubrimientos eruditos universitarios franceses, que versasen sobre la historia, arte o filología de España, el Sr. Mérimée fué el alma de la fundación del muy excelente Bulletin Histanique. Con deseos de que los futuros profesores llegasen a un mejor conocimiento del castellano hablado y a una mejor noticia de las costumbres de la nación meridional, don Ernesto fundó en Burgos — caput castellae — los famosos cursos de verano. Para que fuese posible conseguir una más intima compenetración espiritual entre Francia y España, contribuyó de modo preeminente al establecimiento del Instituto francés en Madrid.

En 1919, avanzado en años pero intelectualmente activo y despierto todavía, fué jubilado de su puesto en la Universidad con el título de Decano honorario; no obstante, conservó el puesto de Director de una de las secciones del Instituto francés de Madrid y en aquella capital podía verse su venerable figura, siempre rodeada de sinceros respetos, en las grandes solemnidades de la inteligencia.

La producción crítica de este insigne hispanista se caracteriza por la escrupulosidad meticulosa, que en dificil fusión va unida a una fina sensibilidad, a una delicada apreciación estética, a un estilo de tersa claridad francesa. Pero lo que resulta sorprendente es la vastedad y catolicidad de sus intereses y conocimientos. De todas las épocas de la historia y de la literatura españolas se ha ocupado en sus estudios, sobre las producciones de carácter más diverso han versado sus monografías. Desde Quevedo (su Essai sur la vie et la auveres de Quevedo, París, 1886, es su obra capital y un esfuerzo admirable para la comprensión de aquella multiforme, extraña y formidable personalidad) hasta los cultos de las divinidades indígenas de los Pirineos, desde el viejo y fuerte Poema de Fernán González hasta el sutil y refinado Góngora, desde una edición del enérgico Guillén de Castro hasta un trabajo sobre el melifituo Meléndez Valdes, el Sr. Mérimée recorre todo el panorama histórico de la literatura española.

En 1908 se halla en condiciones de darnos un resumen de los relieves de este amplio campo que tan bien conocía y su Précis d'histoire de la littérature espagnole, aunque, naturalmente, cayese en algún error de detalle — explicable dado lo dilatado del asunto — es el manual que muestra una mayor y mejor apreciación de los valores artísticos; que da al discurrir sobre esta difícil materia la sensación de que se trata no de algo exangüe y petrificado, sino de algo perdurablemente vivaz, de un organismo de pulso enérgico y por cuyas arterias circula un fuerte torrente vigoroso; que ofrece una percepción neta de cada género, marcando sus ascensos y decadencias, haciendo ver sus contornos de modo acertado y cheaz; que señala la interdependencia de todas las



manifestaciones artisticas de una época determinada, las relaciona con los acontecimientos de la historia general y muestra el sincronismo—Indispensable para alcanzar un justo concepto— que guardan con las producciones literarias de los otros pueblos. Todo este conjunto de excelentes cualidades de fondo, abrillantadas por otras igualmente relevantes de forma, presentadas en un estilo preciso y diáfano que realza la perspicuidad de visión, tan peculiar de los productos mentales del genio francés. En 1923 apareció una tercera edición, enteramente refundida (Paris, XXII+670 págs.) de este libro de titulo modesto, que considero el más recomendable de los manuales que puedan ponerse en manos de un principiante— y un volumen aún muy útil para aquellos que hayan estudiado largaimente el asunto.

Su labor fecunda no flaqueaba con los años. Al bajar al sepulcro fresca está todavía la tinta de sus versiones, Le Poème du Cid y Le Romancro espagnol, que acaban de aparecer en la Collection des cent chejs-d'œuvre étrangers, que bajo la dirección del Profesor de Lieja, M. Wilmotte, publica en Paris La Renaissance du livre.

Su vida ejemplar nos deja un perfume de enseñanza, es la noble imagen de una existencia dedicada a la prosecución de un ideal fervorosa y perseverantemente buscado. ¡Descanse en paz el insigne hispanista, el caballero pefecto, que se llamó M. Ernest Mérimée!

Erasmo Buceta

University of California

HISPANIA

VOLUME VII

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NUMBER 4

THE AIMS AND VALUES OF THE TEACHING OF SPANISH IN THE HIGH SCHOOLS OF THE UNITED STATES

A. INTRODUCTION

For the North American student a knowledge of the Spanish language has value in many and varied fields. Today this is a fact fairly widely recognized. Occasionally, however, we hear criticism from some one who ought to know better but seems not to, such as the statement made not long ago by a specialist in secondary education that "Spanish is the biggest gold brick in American education; it has no literature anyway," etc., but such extreme misinformation is rare. The men at the head of our nation are beginning to realize the place which Spanish should hold in our schools. To begin with I shall quote a statement recently made by Mr. Hoover: "The Spanish language occupies in this continent a place of importance second only to that of English, and even in territory within the jurisdiction of the United States a knowledge of Spanish is of considerable commercial importance. In most of the other republics the study of English has become compulsory in the public schools during the last decade. We must take particular care to see that the study of Spanish, if not made compulsory, is at least made possible in all secondary schools. Improvement of our relations with the other countries of the continent will require a far wider knowledge of their economic conditions, their institutions. and their culture than we now possess, and the gateway to any such knowledge is the correct use of the languages. The building up of a



¹ Anonymous, quoted in Educating the Educators by Wilkins, L. A., Hispania, Feb. 1923, p. 23.

sound and enduring commercial policy with respect to Latin America will be dependent upon the existence of a growing number of men and women trained in Spanish and Portuguese; and, consequently, every high school should at least offer courses in Spanish, while those high schools aiming to provide training in commercial subjects should also make available courses in Portuguese."²

Let us review in greater detail than Mr. Hoover has done the particular values of Spanish which urge its study in our high schools. Let us make of them for convenience, two main classifications—(1) utilitarian values as distinguished from the second, (2) disciplinary and cultural values. Mr. Armstrong of Johns Hopkins University said in an article published in the School Review for November 1911, "The living languages have a concrete utility—a commercial value that can be demonstrated and that has been an impetus in their extension in the schools."3 We see that for a long time men have recognized the utilitarian value of language. Today, with South American trade a matter of world interest Spanish has come to far outweigh the other languages for the practical purposes of the North American. We hear talk on every side concerning the commercial value of Spanish. It is my opinion that perhaps too much emphasis, proportionately, is being laid upon this particular phase of the subject. Commercial reasons alone could never justify the widespread introduction of Spanish into our high schools which has taken place. Yet commercial values do play a very important part in influencing our youth to take up the study of Spanish, and for this reason we need to know exactly what the commercial and other utilitarian values of Spanish are claimed to be.

B. UTILITARIAN VALUES OF SPANISH

1. South American Commercial Relations.

Since the early days when the South American colonies carried on trade with the Spanish Indies, commerce has existed between the English-speaking North Americans and the Spanish-speaking people to the South. During the first decade of the nineteenth century United States vessels began landing in South American ports, negotiating treaties of

² Secretary Hoover, quoted by Wilkins, L. A., in *Educating the Educators*, op. cit., p. 26.

³ Armstrong, E. C., Place of Modern Languages in American Education, Bulletin of Proceedings of Michigan Schoolmasters' Club and Classical Conference, Lansing, March 1911, p. 6.

commerce. That our trade flourished was due to various reasons. The history of the South American countries during the nineteenth and twentieth centuries has been one of steadily increasing development and progress. Few people realize the buying capacity of South America at the present time. The idea that the Southern Continent is a huge waste where savages run wild, with here and there perhaps a town containing a few civilized people, has been abandoned only of recent years, and the fact that South America possesses a number of cities which compare very favorably in size with some of our own largest cities, comes as a surprise to many. (See plate I, page 218.) Such strides in agriculture, science and education as have been made there recently brought as a natural result a great increase in foreign trade. The fact that a large share of that trade fell to us was partly by accident and only partly the result of deliberate striving toward that end. In the first place, we were accidentally near at hand. The door of opportunity was open; all we needed to do was to walk in. Secondly, we had to offer certain products which were greatly in demand in the South American countries, such as agricultural implements, machinery of all kinds, boots and shoes, cotton and woolen goods, flour, furniture, while they in return had numerous supplementary products to offer us; cocoa, coffee, rubber, bananas, lumber, hides, wool and certain minerals. Thirdly, we have, directly and indirectly, made certain efforts to encourage South American commerce. The various Pan-American conferences, the first of which was held in 1889, have tended to further the mutual commercial interest of the two continents. and on the whole the general attitude of the leaders of our country has been one of friendliness and conciliation. Lastly, and very important. the Great War is a factor of no little consequence in accounting for the enormity of our South American trade at its climax. Germany and England in particular, as well as all of the other European states, were cut off from carrying on foreign trade by the outbreak of the war in 1914. The fact that we delayed entering the war until much later accounts for the rapidity with which our import and export figures rose during that period of delay.

It was to be expected that there would be some decrease after the war, but the facts as revealed show such a decrease as to be startling. (See plate II, page 220.) Europe is not only regaining her old trade; she is taking large nibbles off of ours. The question is, what are we going to do about it?



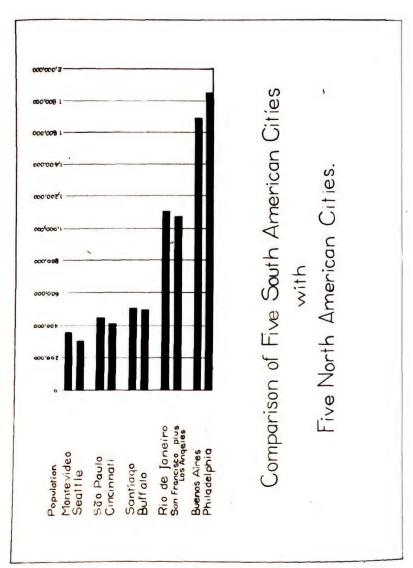


Plate I

2. Germany as a Competitor.

The answer is obvious. Germany, humiliated but not crushed by the defeat of 1918 is setting out with determination to regain her prestige. Consequently she has already made serious studies of problems which we have only begun to consider. One of them happens to be the problem of South American trade. She has studied the needs of the case and has come to be farther advanced than we are in the knowledge of what business methods to use in dealing with the South . American merchant or shipper. She has come to realize ahead of us that the South American likes to be understood, that he prefers doing business with people who speak his language, and who act in accord with the spirit of his nation—its customs, its history, its ideals. For this reason Germany is sending to South America people who have made a thorough study of all these things and who really know Spanish in addition. These Germans go to South America to live: they absorb whatever atmosphere they have failed to get from books; they make a study of the people with whom they are dealing, and the result is—our American agents cannot compete against them. Why?

Because,—our efforts have ceased before we reached this point. Our representatives fail to grasp the situation as it is now; they start out in high spirits, knowing little or no Spanish, and understanding nothing of the character of the people with whom they are to deal. We have never taken trade as seriously as have the European countries. We have never felt the pressure of foreign states crowding around us as is the situation there. We have remained walled off by mighty oceans on two sides and by absorption in our own affairs which concerned the development of a new nation. Now we must learn to regard foreign trade as one of the serious world questions. We must learn that permanent prosperity depends upon outlets in the markets of all nations, and that when we compete by letter or in person for our share of commerce we must be able to write or speak, as do our rivals. in the languages that our buyer understands, and that we must become sufficiently familiar with his habits and his mode of thought so that we arrive at common bases of interest. While we sleep or discuss the baseball score, the rich trade of South America is going to other hidders.

That we must know Spanish to do business in South America cannot be overemphasized. Too many of our salesmen go there expecting to "pick up" Spanish after they arrive, believing, erroneously, that

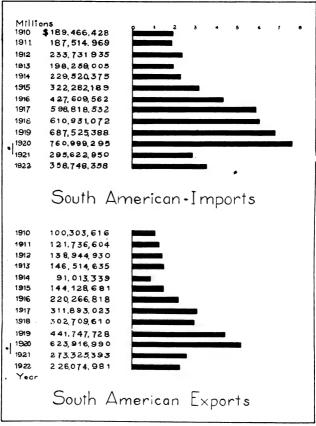


Plate II

Spanish is an easy language. An amusing story is told by a man4 who has seen the situation as it actually exists, illustrating the ridiculous failure of one who tried to "pick up" Spanish. The gentleman of the story had finished a meal in a South American cafe. He wished to know the amount of the bill, so began reasoning in his mind as to how to make such a request of the waiter. Finally he decided upon "como." how, and "mucho," much, and said to the waiter with a rising inflection, ": Como mucho?" "Sí," answered the waiter. We are not to suppose that such ridiculous mistakes are infrequent when one attempts to learn in such a fashion. Imagine the difficulty with which such a man would try to converse with his prospective buyer, should he be compelled to use Spanish. An interpreter is very unsatisfactory; he consumes too much time and he cannot always be relied upon. In the days of old he was entirely adequate for the situation, but today wemust compete with Germany. Neither can we expect our Spanish-American friends to speak English, for the same reason. They can do business with Germany without bothering to learn a foreign language. Nor is this all. Our German competitors who go and live in South America come to understand the wants and needs of the people. As a result they are able to offer products which satisfy, while we are not. The Spanish-American is an individual with tastes all his own; he knows what he wants, and if we do not know we cannot expect to satisfy those wants.

Our failure to grasp the needs of the situation is seen more clearly by other nations than by ourselves. Mr. W. H. Koebel, in his British Exploits in America, says, "Generally speaking, the North American's experience of the southern Continent has been up to the present, limited. The newcomer from the United States finds it difficult to realize how many races teem, and how many rivers run between New York and Buenos Aires." In other words he is unprepared for his mission; he does not understand either the people or the conditions which he finds there.

Little by little, however, American merchants are coming to realize the significance of the situation. Mr. Collins, in his recent book, Straight Business in South America, gives a list of thirty "don'ts" about Latin-American trade. Among them are two which illustrate my point: "Don't expect a man to know your language when you don't



⁴ Collins, J. H., Straight Business Methods in South America, New York, 1920, p. 203.

⁵ Koebel, W. H., British Exploits in South America, New York, 1917, p. 548.

know his,—use Spanish or Portuguese;" and, "Don't neglect to learn the Latin-American viewpoint."

3. High School Spanish and the South American Situation.

For these reasons it is urged that our schools should offer courses in practical Spanish including as much as possible concerning the character of the people, their customs, habits, likes and dislikes. It cannot be expected that a high school course will fit a man to enter immediately into business relations with South America where he will have to use the Spanish language, but it is maintained that the background of training in the fundamentals of grammar are an indispensable aid to a speedy acquisition of such a knowledge. Without that as a basis he may live in South America for years and fail to learn good Spanish, while on the other hand, having that as a background, he should be able to gain a correct speaking knowledge in a comparatively short time. The schools, then, can and do assist in this matter; there is a real commercial value in the study of Spanish in the high school; but we must not depend upon our schools to too great an extent. Practical education is a fad of today, but it is likely to become a permanent factor of our educational system of tomorrow. As yet we cannot expect perfect results; cannot in fact until we get better teaching, more schools in which special practical advanced courses are offered, and better coordination between the pupil's high school course and his future occupation. Until then we must not expect our teaching of Spanish in the high schools to exert too complete a reformation upon our methods of carrying on foreign trade in South America.

4. Industry.

The man who goes to South America to buy and sell merchandise is not the only man who needs Spanish. I have mentioned the vast amount of development which has taken place in that continent during the past one hundred years. There is a great deal more to be done. Engineers—civil, mechanical, mining, electric—and scientific agriculturists particularly, find a rich field for their talent in South America. Then there are the men who stay at home; we must have interpreters and stenographers and secretaries who know Spanish in order that our foreign trade may be carried on successfully; we must have lawyers who speak the Spanish language in order that the political negotiations of our government may be properly executed. Then we must not

⁶ Collins, J. H., Straight Business Methods in South America, op. cit., p. 145.

forget that we have in parts of our own country a large Spanish-speaking population. In certain portions of the Southeast the village merchant finds Spanish essential to his trade; the rancher, the engineer, the contractor all find it of practical value in handling their labor which is largely composed of Mexicans of the poorer class who speak an impure Castilian.

5. Social Service.

These Mexicans are of such a very low class that many of them are ignorant of the laws of hygiene and citizenship and even of the elements of education. Students of Spanish who care to do it may find in those parts of the country a field for social service of a most practical and valuable type. In some towns with which I am familiar the Mexican children are placed in the same school class with American children and expected to learn to read and write when they have no English foundation upon which to build. Consequently they drift until they are of a sufficient number of years to drop out. In such towns the classes in English, citizenship, etc., for foreigners carried on by such organizations as the Y. W. C. A. and the Y. M. C. A. are of very great value to the community. In many places special rooms are being provided for Mexican children, but there is yet the problem of teaching the adults, so that service of this nature satisfies an important need in many communities.

6. Travel.

As is the case in many of the situations already discussed, the study of Spanish in the high school on the ground that it is useful as a means of communication to travelers in Spanish-speaking lands does not, alone, justify itself. For a few people it will be worth while, for the many it will not be. Nevertheless, since this discussion aims to be inclusive let us note the degree of such a value to the few. I am inclined to feel that the practical value is slight in most cases and that the real value is in pleasure derived. People who have studied a foreign language delight in amusing themselves with it in lands where it is spoken. It is a real pleasure because it brings assurance of real ability attained. However, there are few places which the casual visitor will be apt to go where he will need any language other than English. But there is another element yet to be considered. The traveler may not need the language for surface impression, but if he wants to know what is underneath he can get it only by conversing to

people in their own tongue. Professor Ayer, of the University of Colorado, says, "With English one can get along. Now to get along is much but it is not all. If one wishes to do more than get along, there is no limit to the possibilities within his reach if he is able to speak his modern languages. The conversations with chance acquaintances in their own tongue are of more enduring satisfaction than all the information gathered from guide books."

7. Spanish as a Tool.

Spain has had many great writers at various periods who have written material of every sort; history, science, law, philosophy, economics and politics, which has not been translated. Anyone who is familiar with the university requirements for various professions knows that German and French are requisites because of that very reason. Spanish does not claim an equal importance with Germany and France on this score, but it has its worth nevertheless. The American lawyer of today particularly needs to know Spanish because of our political relationship with the South American countries. Being in the early stages of development, politically as well as in other respects, the laws on their statute books are constantly influx, so that without the aid of the Spanish language it is extremely difficult to keep one's knowledge up to date.

8. International Friendship.

Let us conclude our list of the practical values of Spanish with a consideration of the relation of the study of that language in our schools to international friendship between the United States and the eighteen Spanish-speaking states of the Western Hemisphere. Quoting Professor Espinosa of Stanford University, "A general knowledge of Spanish will not only bring about a better understanding and therefore greater commercial efficiency between North and South America, but will also help to remove the provincial atmosphere of the United States by broadening the horizon of its people." Is it not true that narrowness of outlook is the cause of race prejudice and provincialism? Is it not true also that we Americans are apt to sit back, contented to be shut in by our own lack of vision, unmindful of the rest of the world about us? What will it avail us that our national leaders have

Ayer, Chas. C., The Value of Modern Languages in a Tour Round the World. Published in University of Colorado Studies, 1912, p. 35.

S Espinosa, A. M., Spanish Is Most Important Foreign Language. Published in Daily Palo Alto, Stanford University, California, April 25, 1923.

from time to time endeavored to establish relations of friendship with our neighbors on the south if we as a people do not cooperate to the extent of our ability? English is a required subject in many of the South American countries, including Chile and Argentina, while all other foreign languages are optional. This tends to show the importance which those countries place upon a close relationship with the United States. It is our duty to meet them half way.

President Wilbur, speaking of the University of France, says that he places great value for the American student and the American nation upon association with the great civilizations of other countries; that by coming into contact with the ideas of other peoples a harmonious understanding is brought about. He says, "I found great pleasure in talking to various types of people and reading their newspapers. I learned how France thinks, and with that came the excellent feeling that I had begun to know France. The knowledge so gained cannot be valued. To me it is priceless. If a great many Americans could learn to know France and other nations, in that way a big stride toward the goal of peaceful coöperation between nation and nation would have been made. Sidney Smith once said, 'Don't introduce me to that man. I feel it my duty to hate him and (you can't hate a man when you know him.'"

If it is important the we know France in this way, how much more important it is that we know our own neighbors, the South Americans. Misunderstandings can arise out of a mere nothing when two people or two nations fail to put themselves into sympathy with the purposes, ambitions, ideals and traditions of each other. Our fate is, as Mr. Wilkins puts it, "inextricably interwoven" with the fate of that other America, and it is therefore imperative that we as a nation take all possible steps toward cementing a feeling of friendship and understanding between the two nations.

President Butler states the case clearly in his annual report for November 1914, in which he says, "It will not be possible for the people of the United States to enter into close relations with the peoples of other American republics until the Spanish language is more generally spoken and written by educated persons here, and until there is a fuller appreciation of the meaning and significance of the history and civilization of those American peoples which have devel-



⁹ President Wilbur, Value of Study by Americans in French Universities. Published in Daily Palo Alto, Stanford University, California, May 1, 1923.

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oped out of Spain. It will not be enough to teach Spanish literature and to teach students to read Spanish. They must also be taught to speak it in order that in business and in social intercourse they may be able to use it with freedom as a medium of expression." In HISPANIA, Professor E. C. Hills has given us the authoritative opinions of many well-known American Hispanists concerning the importance of Spanish that our readers have already read.

As a closing argument I might quote certain of the recommendations of the second Pan-American Scientific Congress and of the United States section of the International Peace Commission. The former recommends that: "Spanish be taught more generally in the schools, colleges and universities of the United States, and that English be taught more generally in the educational institutions of the Latin-American republics, and that both languages be taught from the point of view of American life, literature, history and social institutions."

The recommendation of the latter is as follows: "The United States Peace Commission, recognizing the primary relation of a knowledge of language to the free, ready and constant interchange of thought between different peoples, resolve: That in order to develop closer commercial and social intercourse between the nations embraced in the International Union of American States, provision should be made in the high schools as well as in the higher institutions of learning in the United States for competent instruction in the Portuguese and Spanish languages." 12

C. DISCIPLINARY AND CULTURAL VALUES.

1. Introduction.

Of the disciplinary and cultural values of Spanish we hear far too little. Many of our so-called educated people are ignorant of the great culture which Spain has to offer: its traditinos, its art, its science, its literature. Those who wish to justify the study of Spanish in the high schools too often fail to take advantage of one strong argument

¹⁰ President Butler of Columbia University, Annual Report for November 1914. Published by Wilkins, L. A., in Spanish in the High Schools, New York, 1918, p. 23.

¹¹ Should Spanish Be Taught in the High Schools, Hispania, 1923, pp. 131-147.

¹² Fitz-Gerald, J. D., Position of Spanish in the Curriculum of the High School, Hispania, Stanford University, California, 1919, vol. 2, p. 119.

which should form a potent factor in their favor; i. e., the argument that all students may and do share the disciplinary and cultural benefits of language study while it is the minority who actually make practical use of it. No student can remain in a Spanish class for even one year and escape the rigorous disciplinary training which is an inherent element in learning any foreign language, and no good teacher can conduct a second, third, or fourth year Spanish class without imparting to the class directly or indirectly, something of that great mass of Spanish history, literature and background, which we call culture.

2. Habit Forming Value.

The University of Texas Bulletin, July 1905, publishes an article on Modern Languages in Education. The opening paragraph makes the following statement: "The true value of all linguistic and literary study is primarily the disciplinary value which is inherent in all language study when properly taught." Today the phrase "disciplinary value" is contested very vigorously by psychologists. They allow, however, the phraseology, "mental habit training value," and after all, that expresses our meaning equally well, so that for our purpose we may take our choice.

Professor Armstrong, in his article, The Place of Modern Languages in American Education, says, "The vitality of the modern languages as a subject in the American school depends on none of these externals," (speaking of commercial values), "but must find its source and determine its ultimate measure on the basis of the two old, unchanging, and unchangeable factors of education, the value as a training for the mind, and the cultural value. These are the fundamentals; the practical values are the accessories—not to be exaggerated, not to be neglected; hurtful if they replace, but valuable if they are brought into the proper relation to the essentials." 14

This so-called disciplinary value of linguistic study is recognized the world over, and has been taken into account in the arrangement of the educational programs of all civilized nations. Comparison of a foreign language to the mother tongue, and discrimination between various shades of intricate thought are tasks which the foreign language student must perform, thereby receiving invaluable training of the analytic and reflective faculties. Attention to the meanings of

¹³ Casis, L. M., Modern Languages in Education, University of Texas Bulletin, Austin, July 1905, p. 47.

¹⁴ The Place of Modern Languages in American Education, op. cit., p. 7.

words will cultivate a habit of more careful and better selected English vocabulary, while incidentally the power of steady application will be developed. All these arguments have long been held valid for the study of the classics. In the hands of a competent teacher the same benefits may be derived from Spanish or any other of the modern languages taught in our schools.

a. Spanish vs. Latin.

It is true that the modern languages are less difficult in the elementary stages of study than Latin, but the power of reason, developed from a comparison of idiomatic expressions and peculiar constructions which show the different line of thought along which the various nations approach the same idea, should be equally keen. If the study of Latin claimed its place in our schools solely on account of its difficulty, we should say, "Put it out by all means; let us have Sanscrit and Chinese."

It is not our purpose, however, to disparage the study of Latin in the high school; on the other hand, we take our stand beside it rather than against it. Our opportunity lies in joining forces with the advocates of Latin, because after all, our claims are in a large measure identical. Languages have the advantage of combining a training in mental habit formation with the more strictly cultural values, which no other study can give. The natural sciences have an educational value in that they aid in forming helpful mental habits, but they are inadequate on the cultural side. History, political science and the social sciences have cultural value, but they fail to give the sort of training in observation, comparison, accuracy, logic of thought and syntactical usage that language study offers. The various languages, then, should never allow themselves to become associated with opposing factions. The point I wish to emphasize is this: while Latin is admitted to possess all these values, the modern languages (contrary to the opinion of many) possess the same values, plus others. If the same amount of training is not received from the study of Spanish as from Latin let us blame the teacher. The myriads of common idiomatic expressions, the great wealth of vocabulary, and the peculiarities of Spanish sentence construction, not to mention verb irregularities and the subtleties of the subjunctive, offer sufficient difficulties to make Spanish as worthy a subject as Latin for the purpose of developing mental habits of alertness, observation, association, accuracy and reason.

Latin, of course, does possess an inflectional system which may form an excellent basis for the type of drill incentive to thought, because such a system is not found in English and the pupil is forced to acquire new forms of analysis. Yet there are innumerable differences to be found in modern languages, perhaps of a type less apt to show themselves on the surface. Take, for example, the Spanish pronunciation of the "b" and the "d." Those who speak of Spanish pronunciation as simple must themselves be ignorant of the great difficulties of these consonants. It is only the superficial observer who sees opportunities for drill in inflection and in nothing else. There is a danger, too, that inflectional drill may become a mere mechanical exercise, while in the broader fields of syntax and word meaning there are numerous and valuable opportunities for training in exact thinking. Take for example the Spanish use of the imperfect and preterit tenses. In English we may say, "I did it vesterday," meaning a definite act, or we may say, "I did it all last year," meaning continued or repeated action, but using the same form of the verb. In Spanish the shades of meaning are very exact, and only after a thorough acquaintance with the language does one master the subtleties of the imperfect, and preterit tenses. Word significances offer training of similar value. Except for the names of simple and concrete ideas, word values rarely coincide in different languages. The various parts that go to make up the sentence differ in shape, size and texture. Translation from English into a foreign language or vice versa requires, therefore, a careful analysis of each language concerned. One of the strongest claims for Latin is, that through the analysis of its word forms, and comparison of them to the English words derived from them, the student comes to understand his own language better. He gains a grammar foundation such as English alone does not teach him and he increases both his usuable vocabulary and his ability to recognize formerly unknown words. This is all very true, but Spanish, coming directly from the Latin, makes the same claims as does Latin. From the study of Spanish or any other Romance language as well as from the study of Latin, the pupil may come to understand the elements of grammar whereby English grammar may become clarified, and, since Spanish is directly from the Latin, we find many Spanish words, which, because of their similarity to English words, aid the student in comprehending English, just as Latin is claimed to do. If it be true, as some claim, that the student's grasp of English



is showing a diminution in proportion to the decrease in the study of Latin, it is for us to question whether we are accomplishing out task as teachers. It is not the fault of the language, but may be due to the fact that the classics have been well taught and our modern languages have, until recently, not been.¹⁵

b. Spanish vs. Other Modern Languages.

Now let us consider Spanish in comparison with other modern languages. As I have before mentioned, those who maintain that the simplicity of Spanish bars it from claim to any considerable value do not know the language. We have admitted that Latin does offer greater difficulty of acquisition for the beginner, though not greater possibility of profitable drill. The theory that Spanish is the easiest of the modern tongues is, however, erroneous. Mr. Wilkins, in his Spanish in the High Schools, says, "The study of Spanish effects the same linguistic training as does the study of, say, French. It is not an easy language, contrary to the somewhat commonly held opinion."16 He goes on to account for this opinion on the part of so many: first, by the fact that Spanish has usually been studied as a second or third language, and previous language experience always makes the acquisition of any new language much easier; and second, that Spanish has been judged by what he calls its "surface indications," which, as I have already pointed out, are deceiving.

In Professor Hills' articles, already cited, Should Spanish Be Taught in the High Schools, is a statement made by Mr. Wilkins to the effect that, "The study of Spanish affords the same training in observation, comparison, analysis, logical thought (sense of language logic) and elementary principles of etymology as does any other foreign language at present taught in secondary schools." Another by George W. Umphrey of the University of Washington, states that, "The reasons that are usually adduced for the teaching of any foreign modern language apply equally to the teaching of Spanish," and still another by W. S. Hendrix of Ohio State University expresses the opinion that "Correctly taught, Spanish has as great disciplinary value as any other language."

Mr. Wilkins has made a special study of Spanish as compared

16 Wilkins, L. A., Spanish in the High Schools, op. cit., p. 15.

¹⁵ See also Latin as a Basis for the Study of Spanish, by Gwladys L. Williams, Hispania, 1923, pp. 335-347, and Latin and the Modern Languages, by C. Gillmore, ibid., 1924, pp. 12-20.

with other languages and in HISPANIA for December 1918, he published an article called Spanish as a Substitute for German for Training and Culture. He tells us that the advocates of the teaching of German, (as we saw was the case with Latin) claim that the study of German develops the brain more than does the study of any other foreign language; that on account of its peculiar grammatical difficulties it is in some mysterious fashion, capable of producing greater mental power than Spanish, French, or Italian. That this serroneous science has proved. Each language which presents sufficient difficulties (as we have shown Spanish does), offers the same opportunity for mental training, and whether or not a greater or lesser development of the brain results depends entirely upon the teacher and upon the individual taught.

3. Cultural Value.

a. Spanish Literature.

Equally important, if not more important than the training of mental habits is the value gained from a knowledge of the life and literature of the country or countries in which the language is spoken, and of the influence of that people upon civilization. "The trend of modern life is too varied and cosmopolitan to be limited to one language; for the paramount interests of mankind are too important to be centered in one nation. The living issues of the day are universal and he who would keep abreast of the times must be thoroughly versed in the world's best literature. Therefore a knowledge of the languages of those nations which are the leaders of modern thought is the only safe introduction to their life and their literature, for modern intellectual and social activity find their expression in the poetry, and prose, and science, and theology produced by each age the world over. The ability to read and to speak a foreign language necessarily broadens one's field of usefulness, adds to his own ideas those of other nations. and opens up to him new and unexplored avenues of pleasure."17

Quoting a recent statement made by President Wilbur, "Contact with foreign languages and foreign countries gives breadth to education." In this present age of specialization we need to guard against the crowding out of those studies which are broadening. The literature of a foreign nation opens the gate to the manners, customs, ideals and



¹⁷ Casis, L. M., Modern Languages in Education, op. cit., p. 47.

¹⁸ President Wilbur, Value by Study of Americans in French Universities, op. cit., p. 4,

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institutions of another people. It gives the student a more liberal point of view and a more ample outlook upon life. Not only is the student's personal life thus enriched; he is made a more valuable citizen because he has become a more intelligent member of society. We Americans have the reputation of going our own way, having the utmost confidence in our own judgment, while if we made use of the wisdom that comes with familiarity with the literature and history of older, more experienced nations and their failures and successes, we might avoid many useless blunders.

I have already stated that Spain has a great and unrealized wealth of material to offer in the fields of literature.

The British committee appointed in 1918 to inquire into the position of modern language in the educational system of Great Britain reached the following conclusion: "The importance of any language may be judged by the significance of its peoples in the development of civilization, by the intrinsic value of its literature, by its contributions to the valid learning of the time and by its practical use." We have already discussed the practical value of Spanish. What then, has Spain contributed to the world in literature, science and art?

"One who states that Spanish literature is not one of the great literatures of the world," says Professor Espinosa, "is merely ignorant." Our mistake has been, he goes on to say, that we have not been good propagandists. If Spanish culture is not inferior to the culture of other nations we should say so, and if Spanish literature is not known to the world as one of the great literatures it is our place to make it known. Spanish literature claims this distinction from two different standpoints; first, from the standpoint of the intrinsic value of the literature itself, and second, from the standpoint of the great influence which Spanish authors have had upon the literary men of France and England.

There is space here for only the briefest review of the highest peaks of Spanish literary attainment. Mr. Wilkins in his Spanish in the High Schools gives a good brief summary of the three principal fields to which Spain has contributed great works of literary art. In the field of the novel the Spanish set the example of the world in the



¹⁹ Report of the British Committee Appointed to Investigate the Position of Modern Languages in the Educational System of Great Britain in 1918, Hispania, Stanford University, California, May 1919, p. 122.

²⁰ Espinosa, A. M., On the Teaching of Spanish, Hispania, Stanford University, California, December 1921, p. 269.

early picaresque tales of adventure and intrigue. All other nations immediately proceeded to imitate, but Spain has never lost her high place of merit as a producer of novelists and story writers. Among her list of honor she names such well-known authors as Valdés, Alarcón, Pereda and many more, to say nothing of that far-famed author of Don Quijote, the most universal of all tales.

The dramas of the "Siglo de Oro" alone are sufficient to insure to Spain her established claims to one of the three greatest dramatic literatures of the world. Lope de Vega, most prolific writer of drama in the history of the human race is known to have written about eighteen hundred dramas, four hundred and seventy of which have survived. Moreover he combined with his wonderful facility of writing, a knowledge of human character and mental behavior which resulted in a collection of marvelously ingenious plots. Other dramatists who lend glory to Spanish drama have been Calderón, Alarcón, Tamayo y Baus, Echegaray and the modern Jacinto Benavente.

One of the three greatest epics of the world was produced by Spain, the "Poema de Mio Cid." It stands unexcelled in force and simplicity and in the most idealized form of hero worship. Spain possesses "the richest mine of poetic ballads in the world." The pure lyric quality of those old fifteenth and sixteenth century romances has never been surpassed in the literature of any nation.

Professor Espinosa in his article, On the Teaching of Spanish, already cited, adds something of interest to this extremely brief survey, emphasizing modern literature in various fields. Speaking of books for high school use, he says, "We must use today the literature of the Spain of the twentieth century for our school texts. We must, of course, always read some of the old masters, but the ideals and progresses of the Spain of the present must be learned from modern literature. Galdós, Unamuno, Martínez Sierra, Marquina, Ricardo León, Concha Espina, and the Ouintero brothers are some of the real representatives of the soul of Spain." He then reminds us of another factor of which we must not lose sight, i. e., that in the new Spain of South America we find a literature that is rapidly coming to the front. One has only to glance through almost any number of HISPANIA to find the most interesting articles on Argentine, Chilean and Peruvian literature. These facts, combined with the opinions of the various authorities already mentioned should be sufficient to impress upon the reader the supreme value of the literature of Spain and Spanish America in itself.

Now let us turn to the second consideration, that of the influence of Spanish literature upon that of other nations. This influence is admirably shown in the case of England, though other nations, particularly France, also gained material and inspiration from Spanish writers. Mr. I. G. Underhill has a very interesting book called Spanish Literature in the England of the Tudors. He makes the following statement, "The usual histories of English letters in the reigns of the Tudor sovereigns, and the more detailed memoirs which are published in elucidation of the lives of the principal writers of their times. very commonly unite in assigning to the peninsula a pronounced and positive share in shaping the course of Elizabethan literature and in inspiring the productions of many of its best-remembered authors. The hand of Spain has been seen in the highest types from the beginning of the sixteenth century to its close."21 That Mr. Underhill adds that this influence attributed to Spanish authors is over-estimated need not concern us. He himself has admitted that the usual opinion is that great credit should be given to Spain. He also admits that it is recognized that Shakespeare was indebted to Spanish books for his Proteus and Julia, and that "Translations from the Spanish were sent in goodly numbers from the English presses."22 Fitzmaurice-Kelly tells us in his History of Spanish Literature, that "Shakespeare himself based the 'Two Gentlemen of Verona' upon the episode of the shepherdess Felismena, which he had probably read in the manuscript of Bartholomew Young, whose excellent version (of the 'Diana' of Montemayor) although not printed until 1598, was finished in 1583: and Sidney, whose own pastoral is redolent of Montemayor, has given (an English version of) Sireno's song."23 "The shops of the printers of the capital were stocked with an array of books sufficiently varied and representative to afford the Londoner a glimpse of the ways of life and modes of thought which were current to the south of the passes of the Pyrenees."24 Mr. Underhill mentions that the achievements of Gonzalo de Cordoba and Charles V. of Cortes and Pizarro, attracted the gaze of all Europe; that the Spanish and Portuguese provided the continental chroniclers with the most valuable part of their

²¹ Underhill, J. G., Spanish Literature in the England of the Tudors, New York, 1899, p. 17

^{22, 24} Underhill, J. C., Spanish Literature in the England of the Tudors, op. cit., p. 17, 21.

²³ Fitzmaurice-Kelly, James, History of Spanish Literature, New York, 1900, p. 205.

subject-matter; that Spanish religious literature prospered in England in a considerable variety of forms; that besides innumerable Spanish books of description, conquest and history, there were certain works of pure literary value which had a very great popularity among the English; as he said, "The artistic literature of the peninsula made its way across the channel and was not without admirers in England,"25 which is putting the case very mildly. He notes that the "Celestina," a masterpiece of fourteenth century Spain occupied a place of eminence in the North; he mentions the works of the Marquis of Santillana, Santa Cruz, and Diego de San Pedro. Especially well received was that class of literature which pertained to the etiquette and proper mode of life of the courtier. The fame of Antonio de Guevara "Surpassed that of his Italian predecessor Castiglione, and equalled that of any private person of his day. Eight of his works appeared in translation in London in the Tudor period and they were almost all reprinted at once. Some were translated twice. The 'Golden Boke' of Lord Berners, the 'Dispraise of the Life of a Courtier,' by Sir Francis Bryan, and the annotated edition of that work by Thomas Tymme, Sir Thomas North's 'Diall of Princess,' Edward Hellowe's 'Arte of Navigation,' 'Familiar Epistles' and 'Chronicle of the Lives of Tenne Emperors of Rome,' Geoffrey Fenton's 'Knighthoode' and 'Mount of Calvarie' were all drawn from the works of Guevara.

"The pastoral romance and books of chivalry also obtained an adequate hearing." The "Diana" of Montemayor was worked once in English by Sir Philip Sidney, Thomas Wilcox and Edward Paston, and completely translated by Bartholomew Young. It was read abroad in England; was in fact current there even in the original Spanish. Two other romances which were truly popular in England were the "Amadis" and "Don Belianis de Grecia."

"'Lazarillo de Tormes,' "which, "aside from its own merits enjoys the distinction of being the first of the picaresque novels which grew to be so popular in the peninsula and in the England of the Stewarts," was translated into English by David Rowland, and again in part by William Phiston. "Guzmán de Alfarache" was published in 1599; picaresque novels were freely translated and widely circulated throughout England. Some of the works which were translated from Spanish



²⁵ Underhill, J. C., Spanish Literature in the England of the Tudors, op. cit., p. 59.

²⁶ Underhill, J. C., Spanish Literature in the England of the Tudors, op. cit., p. 43.

to English, says Mr. Underhill, were imitations of foreign models, but "the Spanish mind had stamped its characteristics upon them all. The individuality of the peninsula was so marked, that it could not fail to impress itself upon any task which it might undertake."²⁷

We may say then that there were five classes of Spanish books which exerted an important influence upon the literature of England; there were the mystical treatise, the treatise of the court and court life, the pastoral and the chivalrous romance, and the picaresque novel. The most important authors were Granada, Guevara, Montemayor and Mendoza, and among their English imitators they counted such men as Lyly, Sidney and Nash. The great Golden Age of literature in Spain furnished models, material and inspiration for such men as Ben Jonson, Corneille, Molière, Victor Hugo and Gautier.

b. Spanish Science.

That the world little appreciates the worth or the extent of Spanish progress in the sciences is too true. Because of a century or two of scientific stagnation the world has forgotten the centuries that came before and fails to give due credit to the actual present. Since the fifteenth century Spain has contributed much to the world in the way of scientific discovery and progress. Let us give the Spaniard his due for having perfected the art of navigation long before other nations. In the fifteenth century Spain had superior ships, superior pilots and superior seamen because she had established schools for the training of men for the sea fifty years before other nations conceived the idea. Let us not forget that after all it is to Spain we owe the credit for the founding and exploration of the New World.

In the sixteenth century her men were making important discoveries in the field of medicine. Michael Serirtus, the man who conducted the famous experiments endeavoring to ascertain certain facts concerning the human blood circulation, was a Spaniard. For his pains he was burned by Calvin at Geneva. A system of printing was adopted in Spain fifty years previous to its adoption elsewhere in Europe. Education was fostered as is shown by the founding of the University of Salamanca in 1201, one of the three first great universities of the world. Today, "The greatest neurologist living. Ramón y Cajal, is a Spaniard, and one of the best mathematicians of the day is a Spaniard, Rey Pastor." 28



²⁷ Underhill, J. G., Spanish Literature in the England of the Tudors, op. cit., p. 47.

²⁸ Wilkins, L. A., Educating the Educators, op. cit., p. 25.

In the fields of political science and law we find that Spain has great men today. "One of the ablest members of the International Peace Tribunal is a Spaniard, Rafael Altamira; some of the greatest specialists in jurisprudence and international law are Hispanic Americans—Argentinians, Brazilians, Uraguayans, Chileans and Paraguayans; and in Europe these men are recognized as leaders in international thought and they are prominent in the work of the League of Nations."

c. Spanish Art.

Professor Carl Justi has written a sketch of the history of Spanish art which is printed in Mr. Baedeker's Guide Book for Spain and Portugal, in which he says the Spanish people, who have "a literature that includes the most original of modern books cannot but arouse our curiosity as to their achievements in the technical, pictorial and plastic arts."30 I doubt the whole truth of this statement, however, on the grounds that in America, at least, people have not felt this natural curiosity concerning Spanish art. Just as we must tell them about Spanish literature, so we must be the heralds for Spanish artistic achievement. We should see that the names of such men as Velázquez, Zurbarán, Murillo, Berruguete, Zarcillo, Ribera and Gova come to represent to the people at large that great mass of Spanish artistic creation for which we are indebted to Spain. Then one finds traces of many varieties of art, left by the different conquering tribes which have possessed the peninsula at certain periods, the Romanesque, the Gothic, the Arabian, the Moorish, etc. All these are of great interest but we are more concerned with the truly national developments which began to be of importance around the last part of the fifteenth century. in the first signs of the Spanish Renaissance. Alonso Berruguete is typical of this period, which was noted for the grotesque style. He was particularly successful in inventing expressive attitudes, and his most famous piece of sculpturing is his work which may still be seen on the cathedral of Toledo. One of the chief figures of the history of Spanish Sculpture was Francisco Zarcillo, who flourished in the first half of the eighteenth century. He took his studies from real life and



²⁰ Wilkins, ut supra, and Spanish, Its Value and Place in American Education (published by American Association of Teachers of Spanish), Stanford University, 1923.

⁵⁰ Justi, Carl, Historical Sketch of Spanish Art. Published in Baedeker, Karl, Spain and Portugal, Handbook for Travelers, New York, 1907.

but into them a wealth of reality and a depth of feeling and nobility of treatment which earned for him a place among the great artists of the José Ribera is known as the geratest colorist of the seventeenth century. The beauty and the brilliancy of his colouring remind one of the Italian artist Titian. Besides his splendour of light and shade; his nobility of form and invention, he has the high honor of being the liberating genius who led the seventeenth century painters to a national originality and greatness. In Francisco Zurbarán, Spain possesses the man who popularized paintings of monkish life. He raised this previously insignificant branch of art to a new importance. No one else ever had so sharp an eve for truth in discriminating among the various ranks and orders of the brothers of the tonsure. With Bartolomé Esteban Murillo we come to the most popular of Spanish painters and one of the most popular of the world's painters. He had the great power of giving reality to what had never been seen -to the images of mysticism rather than of reality, and he put into them a charm and a wealth of purely human ideas which make for him the renown of the great. We can compare him best with Rembrandt in his fullness of truth and pathos. Very few artists have understood as did Murillo, the art of pictorial composition, or known how to charm the eye by skillful attitudes, careful effects and gradations of light and shade. Murillo shares his pinnacle of fame with another Spaniard of an entirely different type of skill. Diego Velázquez is one of the world's great realists. He, like Cervantes, has elevated the element of realism in Spanish characters to the sphere of genius. Though his work was essentially Spanish in essence, he is universally famous because of his freedom from conventionality and his unfailing grasp of the whole truth, which it was his steadfast aim to portray. There are many more who might be mentioned, but there is one other in particular who was truly national—Francisco Goya. He is lifelike even to brutality in some of his historic scenes, but he shows throughout a thorough comprehension of Spanish character and a remarkable ability to paint truth.

Spanish art should be of special interest to Americans because of its influence in the development of the civilization of our own Pacific coast. In Mexico and all along the southern and central coast of California we find the remains of Spanish architecture and of the works of art which Spain sent over in great numbers for the adornment of her churches here during the sixteenth and seventeenth centuries. It

is deplorable that most of the valuable art work in the Mexican cathedrals was ruthlessly destroyed during the revolution, and that our own California missions have been allowed to reach their present state of decay. However, they exerted a gerat influence at one time for the California Indian responded readily to the artistic touch. These early remains of Spanish art and architecture also served as a very effective inducement to tourists, and still are doing so. The most valuable of the paintings that were once in the missions are now to be found in the museums of the south. Many are in the Southwest Museum of Los Angeles.

d. Conclusion.

This is only a small part of the information which we may impart to the public in order to convince them of the great cultural possibilities of the study of Spanish. It will be a long fight; it is a hard task at best to change an opinion held for many years by a whole nation. We need not be over-enthusiastic else we may be thought fanatical and possibly insincere. Our task is that of steadily and unceasingly upbuilding the ideas of the new generation to a bigger and saner conception of the whole question of Spain and the hitherto unrealized possibilities of Spanish culture.

D. AIMS

Keeping in mind the various values to be gained from the study of Spanish in the high school, what, then, is to be the aim of the teacher? Which values shall she emphasize; which shall she leave for the college or university to realize? Let us consider some of the opinions of people who have made a study of that problem. Professor Espinosa and Professor Allen in the preface of their Beginning Spanish²¹ define very clearly the general aim as follows: "Our pupils should not learn merely to read and understand Spanish. The aim is now a complete mastery of the language involving the ability to read, write and speak Spanish. By teaching the pupils Spanish in Spanish, the authors believe that genuine interest in the language can be aroused and that real appreciation for the language can be acquired. Even those who study the language for purely cultural reasons can better appreciate Spanish literature and culture if they succeed in learning to speak Spanish well." The aim here is an all-round one, with emphasis upon all the



³¹ American Book Company, New York, 1920.

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desirable ends. If the teacher aims to give the student a "mastery" of the language she is preparing him for cultural and practical purposes at the same time. Even if the student has definite commercial ends in view he must have this type of foundation upon which to build; then he may choose special practical courses in advanced work with great profit. On the other hand, the student who intends to use his Spanish only for cultural ends needs also to know his Spanish well; otherwise his appreciation can be no deeper than if he should read a translation, which, of course, can never carry the flavor and the beauty of expression of the original. This then is the ideal: a practical command of the language, which includes a good pronunciation, the ability to understand the spoken language and conversational facility in its use, the ability to read and write correctly and intelligently, and a familiarity with the literature, life and culture of the people who speak the language. Mr. J. S. Nollen of Lake Forest College was surely not speaking of Spanish when he said, supposedly speaking of modern languages, "We all agree that the ideal of the course of study in a foreign language is a 'practical command' of the language. It is quite evident that for the American secondary school, with its maximum course of four years, this ideal is quite unattainable. The practical question is how much of the ideal we shall be willing to surrender."32 He continues, saving that under existing conditions he would place the aims in order of importance as follows: first, a reading knowledge; second, a good pronunciation; third, ability to understand the language, and fourth, ability to write and speak the language. making practically no distinction between these aims and the usual aims of Latin and Greek. How many of our modern Spanish teachers do you suppose would agree to such a "surrender?" Is it like a redblooded American to say, this is my ideal, but I surrender so much of it because it is not easy to attain? No, Spanish is a living language and must be taught as such. This is the attitude at present of our high schools. The following are a sample of aims taken from several high school courses of study manuals:

"The work in Spanish should aim at a combination of the practical and the esthetic. Emphasis throughout the course should be laid on beauty of expression, the characteristic tone of Spanish literature, his-

^{*2} Nollen, John S., Aim of the Teaching of Modern Languages in the Secondary School, Bulletin of Proceedings of Michigan Schoolmasters' Club and Classical Conference, op. cit., p. 18.

tory and literature references on the one hand, and a sure grasp of grammatical principles, thorough drill in verbs and expression, both oral and written, on the other."³³

"The aim of the study of a modern language is to give the pupil a command of the language in speaking, reading and writing; to make him familiar with the land, customs and people of the language which he is studying; to introduce him to its literature, and to create in the pupil such a sympathetic interest in his foreign language that will make it a means of profit and pleasure his life long."

"Our proximity to Mexico and the countries of South America, and the rapid increase in commercial relations existing between these countries and the United States, make Spanish useful as a means of communication for business purposes. For these reasons we aim to familiarize students with the cultural side and the commercial side of the Spanish language." 35

The aims quoted above are essentially the same, though we concede that there should be slight variations according to the needs and demands of the community. We may say then, that the teacher of Spanish should aim to effect a thorough mental discipline and to build a strong grammar foundation, striving ever toward her goal, which is a complete mastery of the language.

Conclusion

The Spanish world comprises a group of peoples and nations that have played a most important role in the history of human progress. Since the fifteenth century Spain has contributed in a very large measure to the discovery and colonization of various parts of the world, carrying everywhere the best fruits of European culture and thought. In Spanish America Spain has created a new world essentially Spanish in its ideas, traditions and life. In art and literature Spain is even today one of the leading nations of the world. And with all these Hispanic peoples Americans will ever be in continuous, commercial, educational, social and cultural contact. For Americans to learn Spanish and to master it well in all the aspects already discussed, and for the South American to learn English in the same way would seem to be absolutely necessary.

³³ High School Manual-Missouri State.

³⁴ High School Manual-Los Angeles.

³⁵ High School Manual-Los Angeles.

In this way not only will the commerce and culture of the New World continue to advance with great strides, but we shall then be laying the foundation stones for international peace. But the study of Spanish in our schools must be a real part of our national educational system. A complete mastery of the language, as a living language, as one of the great languages of the modern world, should be the ultimate aim of the American teacher of Spanish.

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Let us recall a scene of long ago, when upon the presentation of a message within the City of Mexico there was sung a solemn High Mass within the great cathedral. Gathered together were the court and tribunal as well as the people in celebration of that happy achievement, the discovery of the bay of Monterey. It was on the 10th of August, 1770, that the populace heard the ringing of the chimes and the answering bells in all the churches, for this was an occasion for spreading a generous spirit of joy among the inhabitants. Rapidly the people repeated the story told by the Viceroy, Marquis de Croix, and the Inspector-General, Don José de Gálvez, which informed them that the expeditions both by land and sea had extended their dominions more than three hundred leagues along the coast "toward the north in this America." Fully grasping the importance of the ocasion, the throngs gathered and passed on to the palace that all might share in a demonstration of good fortune.

The enthusiasm of the officials and the public was at its height. but what must have been the emotions felt by those within the College of San Fernando? It was their privilege to recall the 14th day of July, 1767, the date of Junipero Serra's departure for the missions of Lower California, when he and a company of priests were addressed by the Reverend Father Guardián as follows: "You go," he said, "Fathers and beloved brethren, with the blessing of God and with that of our Holy Father, Saint Francis, to work in that mystic vineyard of California which our Catholic monarch has confided to us. Go, and go comforted with the thought that you have as your superior the good Father, Fray Junipero, whom by this patent I name as the president over your reverences and of all these missions, and I have nothing more to say to you than that you should give to him the same faithful allegiance you would give to me" Here his voice was choked with the flood of tears which rained from his eyes, and delivering the patent into the hands of the Venerable Father Junipero, the latter received it with all humility, without being able to speak a single word for the many tears he was shedding. . . . "We went out on that day . . . accompanied by the rest of the friars as far as the gate. where we found the whole square filled with people who had come to see us set out"

Many interesting details might be emphasized if the history of that fearless group were to be reviewed within this paper. Such narrations as their journey to the Pacific grow richer when time enhances them with their real value. Although for the sake of brevity the following pages may suffice, for important chronicles and details which at once appear as unusual and fascinating stories, the reader is referred to inspiring sources of information in the diaries of the Portolá Expedition, which follow Serra and his co-workers into the fullest extent of their travels. These documents should be the reading preparatory to that admirable work of Francisco Palou, the Relación Histórica de la Vida y Apostólicas Tareas del Venerable Padre Fray Junipero Serra, Mexico, 1787, the English translation of which by Mr. C. Scott Williams, we quote in this article. The narrative is all absorbing, undoubtedly one of the most interesting California has to offer. The evidence brought to bear in the various documents of those early days is that the leaders looked beyond to the greater achievements that would strengthen the Spanish possessions in fields hitherto untouched by Catholic fervor.

At La Paz, under the direction of Don José de Gálvez the assembled pilots and officers of the army made the final arrangements for the establishment of the presidios and missions in the harbors of San Diego and Monterey. The responsibility which Don José Gálvez assumed may be realized by considering the voyages at sea to be undertaken, as well as the journeys by land, which even today are difficult in the peninsula of Lower California.

The boats that embarked (aced the unavoidable hardship of sailing against north and northwost winds. Vicente Vila, captain of the "San Carlos," writes there were head tides which barely permitted them to gather way, and seaward shifts in the wind checked their sailing. Again they would set sail under the topsails, to be forced into a night of unsteady cat's-paws. In the month of January the crew of the "San Carlos" observed between Vespers and midnight large fires on Pulmillo. Then came the mariner's joy at sighting the Coronados, so called by General Vizcain, which were earlier known as San

¹ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra (translation of the original Spanish by C. Scott Williams), Pasadena, California, 1913, page 56

Martin by the Pilot Cabrera Bueno. Vila noted in his diary that "they are the best and surest marks for making the port of San Diego, which is situated about five and a half or six leagues due north of these islands." He continues as follows: "From Saturday, April 29. to Sunday, April 30 (1769). On the lookout for the port under all sail: heading to the eastward: wind fresh from N. N. W.: sea smooth ... I clewed up and furled the courses and topgallant sails, at a league's distance from the point. . . . At this place we began to enter a kelp-field with thick patches of seaweed. . . . From this point seaward, to the S. S. E., there runs out a ledge of rocks. It was five o'clock in the afternoon when I passed through. At this hour I discovered the packet 'San Antonio' . . . and we broke out our colors." In this manner Don Vincente Vila, sailing master of the "San Carlos." described his entrance into the San Diego harbor, having completed the voyage from the port of La Paz in Lower California, to the port of San Diego on the west coast of California.

At seven o'clock, the "San Antonio" broke the stillness of the morning with a salute of six guns, the pilot, Don Miguel del Pino. having arrived on the 11th of April. The return salute having been fired, there gathered on the decks of the "San Carlos," Captain Juan Pérez, Fray Juan Vizcaino, Fray Juan Gómez, Don Pedro Fages and Don Miguel Costanso. The topics of their conversation are not difficut to conjecture. The crews being ill, and in some instances sick unto death, there was desperate need of good water and a change from the air in the hold to that of the refreshing beaches. Fresh food must be obtained, as everything had been eaten on the voyage, and for the benefit of the sick, plants of medicinal value were to be gathered and used under the direction of the good surgeon. Don Pedro Prat. The situation was a desperate one, but the responsibility rested with men of strong heart, and the brave Vila entered in his log-book. "We flattered ourselves that we might still continue the voyage to Monterey" The idea which was paramount to them was that they were sailing under the Spanish flag, "in order to take possession of the country in the name of Spain; to set up in that port (of San Diego) a presidio and a mission. . . ."

As yet there could be seen no clouds of dust on the trail to the southward over which should travel the land expedition so anxiously awaited. But the 14th of May was an eventful day for the Spaniards. Indians, hitherto difficult to approach, came forward in their eagerness to announce that mounted and armed men were advancing from



the south. It was true, for the explorers in the first division had come into sight. Could there be greater rejoicing? It was upon this momentous day that Portolá, the commander of the expedition, recorded in his diary as follows: "The 30th, we proceeded for about four hours along the beach. We halted on the neck of land of the port of San Diego. The first of July, we traveled for five hours in sight of the port. This day we arrived at the camp at San Diego . . ." Father Junipero Serra wrote in his enthusiasm, "It is truly a beautiful port, and well deserving of its fame." Within this new and attractive country the good Padre was again inspired with the belief that he would successfully establish the missions, and by building churches and homes he would further the interests of the Indians.

The president's assistant was the able Father Juan Crespi, and another person to become conspicuous in the early history of the new country was Lieutenant Don Pedro Fages. These men were to assume great responsibilities, but none was equipped with the keen understanding or insight of the possible development in the country about them as was the engineer, Don Miguel Costanso. In his famous diary, each day's march was carefully recorded, the difficulties always subordinate to the matters of increasing interest as the expedition pushed forward. The need of a surgeon was met in Don Pedro Prat, while other interesting names were those of the captains, Don Vicente Vila and Don Juan Pérez, who brought their ships, the "San Carlos" and the "San Antonio," safely into the quiet waters of San Diego Bay. As a vanguard were the Indian volunteers from the lower missions, armed with bows and arrows, as well as forty men also under the direction of Portolá. To these men were given the task of acting as scouts as well as collecting and driving cattle over the many weary wastes and mountainous passes.

San Diego appears to possess a large share of important dates of historical value, and amongst them is the 14th of June, 1769. It was on that early day in summer, a time always lovely in California, when the Fathers Junipero Serra, Juan Vizcaino and Fernando Perrin, watched the departure of their companions who were to wend their way northward in order that the wishes of the high government of Spain for further extension of their possessions might be fulfilled. Well they knew the possibility of locating the bay of Monterey and

² Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 74.

the responsibility that must be assumed of guarding from invasion this dominion of the king. Those who took up the march were Portolá, Fages and Costanso, as well as the Fathers Juan Crespi and Francisco Gomez. They were under the protection of the soldiers and Indians, to whom were assigned the many arduous duties of the expedition.

Palou in the document already cited states that "the expedition went up the coast, actually arrived at the port of Monterey and stopped there and planted a cross without anyone of those belonging to the expedition recognizing the place, although they had read all the indications and landmarks given in history. They went on forty leagues farther until they came to the port of our Father Saint Francis (San Francisco Bay), which they all immediately recognized because of the agreement between the landmarks and the indications given in the history." Upon their return to Point Pinos, where they unwittingly looked out upon the bay of Monterey, they erected a cross within which was deposited a document, a portion reading as follows: "Finally, now disappointed and despairing of finding the port, after so many endeavors, labors and hardships, and without other provisions than fourteen sacks of flour, the expedition sets out today from this bay for San Diego. Pray thou Almighty God to guide it, and, sailor, may his Divine Providence take thee to a port of safety. At this Ensenada de Pinos, on the 9th day of December, 1769." The title of the Ensenada used in the signature of the document signifies that they had named the port the bay or harbor of Pines, rather than the bay of Monterey.

In these brief pages the story of the return to San Diego cannot be fully recounted, excepting to state that Costanso closes his diary with the statement that they had traveled the distance of 148½ leagues since leaving the Ensenada de Pinos. With misgiving they approached the mission fearing that they might find "the settlement had become a place of solitude." But their return was heralded "with the greatest joy," and they found Father Junípero Serra with several others in good health. However, Costanso writes: "We learned . . . God had taken to Himself all those we had left sick in their beds; but that through the charitable and tireless devotion of the surgeon, Don Pedro Prat," the others had recovered.

But what were the stories told to Father Serra of this notable expedition of discovery? What was the review given of the many leagues of country stretching northward in this America? In all this expanse they found no ruins of a past, and the natives were without



a chronicle. Their villages were found at intervals of about thirty miles, their locations at night being marked by their campfires. As might have been expected, the Spaniards found the natives' intercourse from village to village had been established over the most direct and accessible lines that might be traveled. Costanso tells of their breaking camp and following "a road broken by streams and gullies." "Savado 12 de Agosto. — En la tarde movimos el real y seguiendo siempre la cañada por camino quebrado de arroios y zanjones "3 The country was strikingly dissimilar to the great wastes of the Lower Peninsula, for camps were made by pools where the water was "fresh and good." The friendly natives on occasions acted as guides. The "natives came to the camp with the object, they said, of guiding us to their village in the morning." "De noche vinieron diez gentiles al real sin armas, con el fin, decion, de guiarnos por la mañana a su rancheria."4 In the Valle de Santa Catalina (San Fernando Valley) maps were drawn upon the sand by the Indians that they might indicate the mountain ranges and large rivers to be forded. Because of this information Costanso gave them the name of geographers.

The villages of the natives were located in the very choicest spots, where they derived the advantages of rich soil and an excellent water supply, augmented by hunting grounds and streams where fish were plentiful. As food was not produced by agricultural methods they obtained certain food products, as fruits, herbs and seeds, from the natural yield of the forests and fields. Their harvesting of seeds was described as follows: "On our way we met the entire population of an Indian village engaged in harvesting seeds on the plains," "hallamos sobre muestro camino a toda una ranchería de indios gentiles que iban cosechando sus semillas por el llano." These were the people, an isolated nation, whom the explorers in the Spanish expedition came to know.

With unforseen zeal were the plans of the high government of Spain carried forward. In accordance with the wishes of Portolá that the exploration in search of the bay of Monterey should not be abandoned, the march was resumed on the 17th of April, 1770. On the 16th the packet "San Antonio" had put to sea, carrying Father Junipero Serra and Don Miguel Costanso. In a letter written at the

^{*} Diary of Costanso, Academy of Pacific Coast History, Berkeley, 1911, p. 30.

^{*} Diary of Costanso, p. 40.

⁵ Ibid. p. 21.

end of the journey Serra wrote there had been a month and a half of rather hard sailing and bad weather. The little ship lay at anchor in the bay of Monterey, the Ensenada de Pinos which Portolá had left on the 9th of December. 1769.

Looking out over the bay of Monterey, the Father beheld from his good ship, the impressive panorama outlined by the sand-dunes which stretched from a point to the northward to the nearer territory about his ship, thereby providing a safe harbor where he lay at anchor undisturbed by the relentless winds of the Pacific. Nearby was the outline of the jagged forest of Monterey pines, and Serra recognized the fact that he had come into the roadstead noted by Don Sebastian Vizcaino in the year 1603. Upon going ashore, Father Junípero greeted the Portolá expedition, and upon this momentous occasion they assured each other of the finding of the bay they had so long searched for.

On the 3rd of June, 1769, the sound of a bell ringing passed out over the waters of the bay, and this was followed by voices singing the hymn *Veni Creator*, for it was the celebration of Mass for "the officers of the sea and land and all the rest of the people" who had gathered by the side of a little ravine in celebration of the extended possessions of the Spanish King.⁶ Before the day had passed other important events had transpired, for the royal garrison of San Carlos was begun, and a mission under the same name was founded.

So important were these undertakings that with feverish haste documents were prepared to be returned on the next day to the City of Mexico. As related in the beginning of this paper, it was on the 10th of August that the gratitude and pleasure of the Viceroy was made public and the chimes in the great cathedral pealed forth as the news of the founding spread amongst the delighted populace. Not many days followed when documents of information were circulated in New as well as Old Spain which bore Mexico's date of the 16th of August, 1770.⁷ The year of 1768 brought the project of expansion clearly before the people of New Spain. Two years later, 1770, their desires for expansion became a reality. Two of the bays of Upper California, San Diego and Monterey, had not only been searched by the exploring expedition, but military sites had been established therein.



⁶ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junifero Serra, op. cit., page 98.

Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 103.

as well as missions with chapels and the surrounding dwellings. "California had become the stage in which strangly different actors were to play."

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In its expansion California has developed a history under varying influences. Back of the early Spanish days was the civilization of the Indian built upon an unknown past. That they were a peaceful nation was not doubted when the chiefs or caciques presented themselves with loosened bowstrings. This demonstration of friendliness was followed by the food they presented the Spaniards for their long journey, and finally by the guidance they gave them from village to village. With no fear of failure, Father Junípero Serra established a relation between the church and the natives, that the new province might not only become rooted in Spanish law, but Catholicism as well.

In the Carmel Valley was a location advantageous in its water supply and area of fertile land. To this locality the Mission of San Carlos de Borromeo was changed, its position being but a league across the peninsula from its first site on the bay of Monterey. The mission passed through three periods of expansion, these periods marked by the new buildings required for worship. The chapel or the provisional church, as it was called, though now but a ruin, fortunately for California still remains. This was succeeded by a large and substantial adobe building, built under the supervision of Father Crespi, in which Father Serra held his services. Here he welcomed Fray Pedro Font, who accompanied the famous De Anza expedition in its journey from San Miguel de Horcasitas to San Francisco in 1775. What wonder that they were welcomed "with peals of bells and great rejoicing?" The little bay near which the mission was situated, with its poor anchorage and bad exposure, did not, he declared, deserve the name of Puerto del Carmelo as given by Captain Vizcaino. The last account to be given of this building familiar to De Anza, which might be known as the church of Father Serra, was connected with the death of the beloved Father, the records having been carefully entered by Palou in the church register as well as in his work on the life of Father Serra.8 In time the location of the church was forgotten, and the fact that such a building had ever existed, appeared to

⁸ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 268.

have passed out of the minds of the people but this is not a difficult situation to understand, for Palou, the historian, published the account of it in his life of Serra six years before the great stone church now known as the Carmel Mission, was begun. The present stone church, the third of the series, was built upon the site of the church of Crespi and Serra's day, and the altar of the present church is also the altar of the older structure, where the remains of the founder have always rested undisturbed. This stately church is the sepulcher of Father Junipero Serra, the greatest religious leader in the Spanish colonization of California.

An area which is away from the line of travel, but which should be of genuine historical interest, is situated not far from the base of the picturesque mountain of Santa Lucía. Here Serra founded the third mission, destined to become one of the greatest of the twenty-one within the boundary of California. San Antonio de Padua, the Father named it when he dedicated the site of the mission, standing before an altar built of branches. No mission saw greater activity or better results than came to this community situated far back in the mountains of the Coast Range. The fact that it was somewhat apart from the direct line of travel afforded by the King's Highway may have accounted for the interests of the mission centering mainly within its own natural boundaries. It developed extensively in all its lines of activity. There was built an unusual water system, and large orchards and extensive vinevards were planted. From an architectural standpoint it possessed a charm that made it the favorite mission with many. There were numerous arches of perfect proportion built about a court, made beautiful in its setting of hollyhocks, roses and pomegranates. With the exception of the great church, nearly all of the arches and walls of this unusual structure have passed out of existence, so that today one needs imagination to restore them. With a sense of depression one turns from the solitude and the silence which is felt in the midst of such desertion. The workers have gone long years ago, and only ruins are left to show their labor.

As San Gabriel followed in Serra's plan for establishment of the missions, the narration changes from the Santa Lucía district to that far to the southward. It is known that the plans for the establishment of the mission were made in the City of Mexico and within the walls of the interesting old College of San Fernando. The name, San Gabriel Arcángel, was chosen by the Viceroy and Inspector-General, and it is interesting to note that His Excellency gave the choosing of



the Fathers for the new field of San Gabriel, to the wiser selection of Father Junipero. The men who had the honor of being the first laborers in this new field were Father Fr. Angel Somera, from the College of San Fernando, and Fr. Pedro Benito Cambón, of the province of Santiago de Galicia.

The invasion of this country by the Spaniards was met by strong opposition. As the strangers penetrated into the very heart of the Indians' domain, the chieftain in defiance ordered that the bowstrings of the natives should not be loosened. On the other hand, the Spaniards must obtain their safety, an uncertain task for the hour. Surely the swarthy chieftain entertained no thought of peril upon the advance of so small a party. But what was the reason for the ceasing of their "blood-curdling yells," and the sudden casting away of their bows and arrows, as suddenly they ran in the direction of the strangers? At the happy thought of one of the Fathers, who realized the power of diversion, there was brought out from their store of paintings for the new mission that of "Our Lady of Sorrows," whereupon the chieftains hastily drew from their necks their beads and trinkets, a peace offering to the Spanish priests. At the command of the chieftain word was sent out amongst the natives that the men, women and children from all the villages should bring loads of grain, which Palou states they placed at the feet of "Our Most Holy Lady."

July 1771, the natives of the district began a life different in every respect from that to which they were accustomed. At the request of the Fathers they went into the outlying districts for timber necessary for the construction of their buildings. But first of all, branches were gathered that there might be a shelter for the celebration of Mass. The Fathers had learned that the community might be successfully maintained only by the providing of occupations for the natives. With this in mind, the skill of the basket weaver was directed into new channels, with the gratifying result that the adobe bricks were moulded and sun-dried and the red tiles burned for the provisional church. From the products of the soil and the roughly hewn timbers in this new country, the architecture of Spain was established.

As time passed, a pronounced restlessness became apparent among the Indians of the vicinity. This may have been caused by a desire for liberty and the fact that at San Gabriel there was a junction of trails which reached out like arteries amongst the villages of the natives. These lines of communication were adapted to the needs of the many expeditions that followed. Indeed, these expeditions form in many respects the background of San Gabriel's most interesting history. It should be borne in mind that the well-known explorer, De Anza, passed through the mission on both of his expeditions, and Pedro Font, De Anza's chaplain, took delight in the mission's open and level spaces, and all reveled in the plentiful supply of water so necessary for their refreshment after the long journey from San Miguel de Horcasitas.

Other events change the scene from the old-time trails of San Gabriel and the stories of the Indian troubles to the Canana de los Osos, previously so named by Fages at the time of his famous hunt for bears. Here were found assembled the beauty and natural advantages which doubtless were the main factors in the establishment of the Mission of San Luis Obispo in 1772. The surrounding area was unusual and sightly, for peaks or cones now known to be of volcanic origin loomed above the surrounding country. These were the landmarks which the travelers welcomed. The buildings of the mission lie safely above the stream, which is over abundant in the winter season. With the exception of the church, which was of adobe, stone, unusually well prepared, was used in most of the buildings. The volcanic rock provided building material in varying colors, some of the stones having been set in large sizes. It is said the first twelve months were trying times for the lonely Padre and out of necessity the provisions were sparingly provided. But Palou writes: "They (the natives) began to visit the mission with great frequency, bringing little presents of venison and wild grain."9 As conditions improved, the various industries went on uninterruptedly, and the fields and vineyards yielded abundantly the supplies with which the ambitious Padre filled his storehouses. In the pages of Palou's history, Serra may be followed as he proceeded in the founding of the missions from one site to another. For months the fate of San Diego, San Carlos of Monterey. San Carlos de Borromeo, San Antonio and San Luis Obispo hung in the balance, for the vessels were not arriving with food from the Peninsula, and without such supplies the existence of the missions was fated. Quickly grasping the situation, Junipero Serra started southward. Accompanied by a young Indian from Monterey, he followed the well-known trail, bent on reaching the far-away port of San Diego. Upon arriving at his destination he realized that the source of the trouble was within the home government. His only choice was to



⁹ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 137.

continue on to the City of Mexico in order that the situation among his missions might be understood by the Viceroy.

Again the Father "having left his heart behind him . . ." continued on his way accompanied by his Indian companion. His first message was, written at Tepic, province of Jalisco, where he wrote of his voyage without incident. Upon Serra's arrival at the City of Mexico, the President of the missions was presented to the new Viceroy. It was upon this occasion that he found that Bucareli had taken charge of the affairs of state and "was without particular instruction as to what this conquest really was . . . "10 But the activities in the North appealed strongly to the Viceroy, and support was received which opened the way to the most unexpected benefits. The transportation of supplies to the Pacific, which, it was found, had been nearly suspended, were again put under way. Palou tells of the ardor with which the home government and the high government of Spain provided not only the supplies asked for, but equipment which surpassed Serra's immediate requirements. The door to California had stood only aiar, but now it was to be thrust wide open.

Naval expeditions were planned, but quite the most interesting project was the journey ordered by the Viceroy in a message to Bautista de Anza requesting that he conduct an expedition to the port of Monterey by the way of the Gila and Colorado rivers. Seven months were required in the City of Mexico before Serra felt he might again turn to the trails of California. Returning by the way of San Diego and San Gabriel, and passing on in the direction of Monterey, what seemed a singular occurrence was the meeting of Serra and the explorer De Anza. De Anza, who, at the Vicerov's request, had traveled successfully from San Miguel de Horcasitas to Monterey. Before De Anza continued his journey, he imparted the news that food was scarce in Monterey, that only milk and bread were to be had for their subsistence, and chocolate, he said, for the guest, was entirely lacking. But just previous to the Father's return to the port a ship arrived laden with the necessary supplies, which renewed their vigor and sustained their enthusiasm for new fields of labor.

There were times in the mission period when the development, however carefully planned, was met with unavoidable delays. This was noticeable at the Mission of San Juan Capistrano, which was

¹⁰ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 143.

founded the 30th of October, 1776. All preparation for its building was well under way though the guidance of Father Lasuen and Father Gregorio Ammurio, when a message arrived which struck terror to the heart of the early Californian. The Mission of San Diego had been fired, and the attack of the savages had caused the death of the Venerable Father Fr. Luis Jayme. For months rebuilding did not progress satisfactorily at San Diego, and Serra, who had gone there to join his flock, had become greatly disturbed. But again Serra's spirits arose when messages of assurance were received from the Viceroy, and when stalwart men from the country arrived at a time most needed. The ringing of the bells at the partially restored buildings celebrated the renewal of building at San Diego.

Although Serra had remained in the North during the founding of San Juan Capistrano, he conducted Mass upon the reopening of the mission, and attended to everything possible for its future success. It was fitting that he should be present at the beginning, that he might encourage his co-workers in the responsibility of the undertaking. About the mission fields the natives were employed in the preparation of adobe bricks to be used in the building of the chapel. So the establishment grew from the erection of the first chapel and its ultimate enlargement on through the nine years required for the erection of the great church.

An interesting as well as technical report regarding this unusual structure has recently been published by Father Zephyrin Engelhardt. He writes as follows: "The most important and pretentious building of the whole mission period was begun in 1797."11 It was built of solid stone masonry, and its special features were the tower, a spacious and imposing altar, and a vaulted roof. Father Zephyrin states "there is much discord noticeable, especially in the arches of the pátio, no two of which measure exactly alike." The effect of this peculiar method of building is not in itself pleasing, but at a distance the apparent confusion occasioned by the arches of varying dimensions is lost. However, in a charming old garden which was built in the City of Mexico some years previous to the founding of San Juan Capistrano, are to be found very beautiful arches where the structure conforms to this same irregularity or lack of duplication. Doubtless the irregularity of the arches at the mission was less noticeable when the roses of Castile still clung to the columns, and the pomegranates grew in profusion



¹¹ Z. Engelhardt, Mission San Juan Capistrano, Los Angeles, 1922, page 28.

at their bases. "A disaster which made the day lamentable ever after, befell the mission late in 1812, and undid the labor of nine years." The wrench of an earthquake shook the great walls to their foundations, and in a moment the splendor of the missions was swept away.

Voyages and expeditions in the region of San Francisco Bay, and the establishment of a mission on its shores, have been the occasion for much study and research. As the manuscripts and published papers are numerous, it is not necessary to describe what happened before the arrival in 1769 of Portolá, Crespi and Costanso, who remained in the vicinity only long enough for the expedition to sight the Punta de los Reves and the Farallones of the port of San Francisco, also to compare the landmarks with the sailing directions of the pilot, Cabrera Buena. In 1770, Pedro Fages visited the region of the bay, and in the year 1774 the frigate "Santiago," on which Fathers Crespi and Peña sailed, was exploring in the neighborhood of the Farallones. The "San Carlos" entered the Golden Gate in 1775, with the purpose of surveying the bay of San Francisco. In 1776, De Anza and his chaplain, Pedro Font, explored the "Port of ports." As much of the early history is based upon Palou's report, it is interesting to know that the Mission of San Francisco was made his mission in 1776, that Father Palou blessed the establishment, chanted a solemn High Mass and elevated and adored the Holy Cross, upon which the officers took formal possession.

From this mission Palou kept in intimate touch with his friend. Father Serra, in regard to the building of the various missions and of those to be established in the near future. None knew better the indomitable will of Father Serra, and Palou observed with great interest the growth of the mission system. Development was furthered when San Buenaventura and the Presidio of Santa Bárbara were brought into existence. Ten prosperous missions, as well as presidios and a Spanish settlement, were founded during the lifetime of the President, Father Junipero Serra, and a goodly portion of California became known. The closing of Serra's life at the Carmel Mission, to which he invariably returned, was told by Palou with characteristic tenderness. Serra's death marked California's greatest historical epoch, the closing of explorations which the state has not since equaled.

Spanish architecture is more easily understood in the larger groups of mission buildings. Quite the same fascination and charm were

¹² Z. Engelhardt, Mission San Juan Capistrano, op. cit., page 53.

seen in San Luis Rey as in San Juan Capistrano. President Lasuen, one of the most highly esteemed of the Fathers, founded the mission, and in this undertaking was associated with Father Antonio Peyri. In Father Zephyrin's recent history of San Luis Rey, it is stated that the "Fr. Presidente remained there about three or four days more, selecting together with Fr. Antonio Peyri the places where grain might be planted, when the church could be erected, and where the dwelling of the Fathers and the other necessary quarters for the mission should be built." It is, indeed, fortunate for the student of Spanish architecture that the present buildings commenced in 1811 are still in a state of excellent preservation.

It is many miles from San Luis Rev to the more northern site of Mission San Fernando, but the distance was not too great for President Lasuen, who had founded San Fernando fourteen years previous to the establishment of San Luis Rey. The period of construction of the churches in the two missions varied but little. Mr. Charles Lummis, who has had the satisfaction of arresting much of the ruin in church and monastery, was the publisher of the following article in the Land of Sunshine:14 ". . . one of the most impressive ruins in North America lies in the sunburnt plain rimmed with blue mountains . . . for the Franciscan missionaries never blundered, either practically or artistically, in the selection of sites. . . . Like all the missions, it was a commonwealth between walls, a little world in itself set down amid a savage universe, a citadel of civilization within whose adobe ramparts religion and learning and human mercy could make head against the outer barbarism. Their religion did not unfit them for severe and hard labor . . . they unerringly selected, while California was a wilderness, the garden spots . . . a hundred years of experiments have failed to find anything better than their first judgment."

The men continued the founding of the missions with an unflagging interest. In locations where the larger establishments were not essential, missions less elaborate were constructed. An example of the smaller groups is to be found in the Soledad Mission, now a sordid ruin and of no apparent consequence in the mind of the sightseer. In the early days it was necessary that there should be establishments which would break the long journeys and provide food and shelter for



¹³ Engelhardt, Fr. Zephyrin, San Luis Rey Mission, II. San Francisco, 1921.

¹⁴ Rio, Juan del. A Splendid Ruin, Land of Sunshine, Los Angeles, 1897.

the priests who passed from one mission to another. This mission was relatively small, but in former days it possessed a patio of considerable size and a court several acres in extent.

Missions of about the same class are La Purisima, San José de Guadalupe and San Francisco Solano, also the Los Angeles chapel, situated opposite a plaza where Indians and Mexicans congregate as though appreciative of their ancient right to loiter there. To the southward is San Antonio de Pala. Its campanile resembles the tower which was destroyed many years ago at the Mission of San Diego. In 1824 San Francisco Solano, the last and most northern of the missions, was completed and maintained a prosperous period until 1830.

For some time varying influences had been felt which were foreign to the best interests of the missions, and the departure of Spanish influence was foreseen. In this period of later day history the account of the ending of the Spanish regimé is read with increasing interest. It is the conclusion of a narrative based upon the epoch of California's early civilization.

FRANCES RAND SMITH

PALO ALTO, CALIFORNIA

LA MISIÓN DEL MAESTRO DE ESPAÑOL

(Saludo dirigido a los maestros de español del Valle de San Joaquín, y leido en Fresno, California, el 24 de mayo de 1924.)

Maestros de español del Valle de San Joaquín:

Con todo el entusiasmo de que soy capaz y con toda la buena voluntad que me inspira el compañerismo de nuestra grande sociedad nacional, la American Association of Teachers of Spanish, cuya organización fuí yo quien tuve el honor de idear por primera vez en el año 1916, siendo uno de sus organizadores en 1917, y desde aquella época editor de su revista oficial, HISPANIA, saludo a ustedes. y les felicito en el momento de la organización de este nuevo capítulo que ve la luz entre tanto entusiasmo y vida.

Nuestra organización nacional tiene va una vida larga y ha hecho va para la enseñanza del español en los Estados Unidos mucho más aún de lo que sus más entusiastas organizadores soñaban. español era todavia en 1917 un estudio de segunda y hasta de tercera y cuarta importancia en nuestras escuelas y colegios. Ahora es dondequiera un estudio de primera importancia, y la enseñanza del español es ahora tan buena como la de cualquier otro estudio. Esto no quiere decir que es lo mejor que puede ser. Pero, gracias a la labor casi sobrehumana de nuestra organización nacional, se ha llegado el momento cuando el maestro y la maestra de español de los Estados Unidos va no se avergüenzan de su puesto; al contrario se enorgullecen en ser maestros de una materia que se enseña en nuestras escuelas y colegios cada día con mayor éxito y con las miras más altas que son posibles con los medios que están a nuestro alcance. Creo que ésta no es la ocasión para dar una larga lista de razones para probar nuestras aseveraciones. Allí está nuestra revista HISPANIA, que bien puedo alabar, aunque yo sea su editor, porque su mérito es debido a la ayuda y cooperación de muchos y no a mis débiles esfuerzos, y que contiene una labor inmensa de artículos, estudios y problemas que el maestro de español consulta de día en día con provecho y placer. Con el tiempo será nuestra revista una verdadera mina, un rico tesoro, de materiales de pedagogia e instrucción general para el maestro de idiomas y en particular para el maestro de español.

Por estos motivos la organización de nuestra sociedad nacional es y tiene que ser siempre un organismo activo y viviente. Hoy en



día todos nos encontramos rodeados a diario con una multitud de tareas abrumadoras que no nos dejan ni un momento de descanso. Hasta los espíritus más fuertes sucumben algunas veces ante la tarea diaria de la vida. Sin embargo, una organización nacional como la nuestra tiene que renovar su espíritu a cada momento para no caer en una soñolienta inactividad. Y esto lo puedo decir porque durante mi vida he llegado a pertenecer a sociedades cuyo fin ha sido precisamente ése: una soñolienta inactividad.

Gracias a la actividad siempre despierta y a la ayuda constante de un grupo de colaboradores que nunca duermen ideando nuevos planes y descubriendo nuevas ideas, entre los cuales hay que contar siempre a nuestro enérgico y entusiasta secretario-tesorero, nuestra organización nacional va siempre camino de mayores alturas y de mayor prestigio. Pero la organización de nuevos capítulos es una necesidad que se hace cada día más y más urgente. Hay miles de maestros de español que no son todavía miembros de nuestra sociedad nacional. El número de maestros de español de los Estados Unidos llega tal vez a 4000. Unos 1400 son miembros de nuestra organización nacional, o sea el 33 por ciento. De manera que es evidente que la American Association of Teachers of Spanish tiene todavía una labor inmensa que hacer. Hay que organizar capítulos nuevos, reorganizar alkunos de los viejos, que están, al parecer, moribundos, meter nueva sangre en todos de día en día, renovar siempre y a cada momento nuestro espíritu para poder seguir adelante con nuestra magna tarea de tal manera que el estudio del español en los Estados Unidos se mejore siempre y que se convierta en una cosa verdaderamente útil en el sistema nacional de nuestra educación.

El capítulo local de la American Association of Teachers of Spanish que ahora se forma en esta bella ciudad de Fresno es, por lo que arriba queda dicho, motivo de regocijo para todos los que se interesan verdaderamente por la enseñanza de la lengua de Cervantes en nuestra patria. Es una nueva prueba, un nuevo y elocuente testimonio de que el estudio de la lengua española no es una moda que pasa, como han creido algunos de nuestros enemigos, sino un estudio de capital importancia que ha caído en manos de personas que creen en la verdadera misión del maestro y saben buscar ayuda para su noble empresa en la obra mutua de mejoramiento, en la cooperación nacional. Cuando por primera vez lanchamos nuestra revista HISPANIA en el año 1917, dije vo en aquel primer número:

The betterment of the teaching of Spanish in our schools and colleges is our chief aim. The pedagogical side of our work, however, is to be viewed from a broad standpoint. Real, sympathetic teaching involves more than mere class drill or reciting lessons from textbooks. The American teacher of Spanish of tomorrow must be well prepared not only in the ordinary school and college disciplines which involve a good knowledge of the language and literature of Spain and the ability and enthusiasm necessary for successful teaching. Equally necessary is a complete and sympathetic understanding of the history and culture of Spain and Spanish America. For these reasons, HISPANIA, aside from giving to problems of pure pedagogical interest the great attention which they deserve, will also attempt to interpret sympathetically to our pupils and teachers of Spanish the history and culture of the great Spain of the past and present.

Y ahora, cuando en mi humilde opinión hemos va avanzado mucho y logrado ya algunos de estos fines con singular éxito, creo firmemente que además de llevar adelante todos estos altos fines, v muchos otros que podríamos mencionar, la misión tal vez de mayor importancia del maestro de español americano se encierra en la última oración del párrafo que cito arriba. El interpretar debidamente a los discípulos y maestros de español y de otros sujetos la historia y cultura de la España grande, de la España espiritual del pasado y del presente, es un deber nuestro. Por muchos años tiene que ser ésta nuestra verdadera misión. No importa qué métodos adoptemos en nuestra enseñanza y no importa cómo y para qué enseñemos el español, no podemos y no debemos olvidar que nuestra verdadera misión es la interpretación de la cultura hispánica para el pueblo americano. Todo el mundo sabe que en el continente americano hay solamente dos lenguas importantes, el español y el inglés. El americano del norte hablará inglés por muchos siglos. tal vez per saecula saecolorum, y el americano del sur hablará siempre la lengua de Cervantes, de Santa Teresa, de Galdós v de Rubén Darío. Éstas son realidades actuales, y de nada sirve argüir respeto a las bellezas fonéticas y sintácticas del griego, del francés o del chino. En nuestro continente americano nos encontramos con dos lenguas de importancia capital, el español y el inglés y a eso tenemos que atenernos. Otros pueblos otros problemas. En América tenemos los nuestros y nuestro sagrado deber es resolverlos de una manera justa para nosotros mismos. Y por eso la misión actual

del maestro de español en los Estados Unidos se ha convertido hov en día en una justa interpretación para los americanos de la historia de los pueblos españoles. España y las naciones hispánicas de América, de su cultura, de su vida misma. La importancia transcendental de este problema se aprecia en seguida si echanos un vistazo a la vieja Europa donde todavía no se ha llegado a una apreciación verdadera de los valores culturales de cada pueblo. Ésta es naturalmente una obra ardua que exige una inmensa labor de parte del maestro. Hay que combatir contra prejuicios diez veces seculares. El maestro americano está bien preparado para esta misión. Contamos con las escuelas más modernas del mundo en todo concepto. Vivimos en un país donde la justicia, la riqueza y los puestos oficiales no son patrimonio especial de nadie. Hemos llevado algunos buenos porrazos y caídas inesperadas, es verdad, pero nuestro espíritu democrático y la idea bastante radicada en nuestras gentes de aquello que nuestro Roosevelt llamaba the square deal. todavia no han desaparecido de entre nosotros ni dan señas de desaparecer.

Como maestros de español démonos ahora cuenta de la importancia de nuestra misión en el sentido que he querido demostrar. Seamos siempre intérpretes fieles y justos de la historia y cultura de España, la España graude que conquistó, civilizó y cristianizó una gran parte del mundo y que vive ahora con la misma vida espiritual de siempre en dos continentes, en Europa y América, y enseñemos bien a nuestros discípulos la lengua hermosa que hablan todos esos pueblos hispánicos, tan rica en su literatura. Seamos siempre fieles intérpretes de todos esos pueblos que según las palabras del divino poeta transatlántico:

"Adoran a Jesucristo y hablan español."

Aurelio M. Espinosa

STANFORD UNIVERSITY



SPANISH BEYOND THE CLASS-ROOM

Some teachers contend that there is little real value to be derived from language clubs; that they deteriorate into mere social meetings where the students have a good time with little or no use of the foreign language; that they are merely an added burden to the work of the teacher with but little profit to the student.

Experience has shown that there can be clubs which are not mere social meetings but which offer much practical help both directly and indirectly to the student. I know no successful club under faculty supervision which does not require considerable time on the part of the instructor; but the value received is in direct proportion to the time and interest put into the club work by the adviser and the student. The adviser may be rewarded only in the closer personal acquaintanceship with the students, but that is much to a real teacher. The students' benefits cannot be enumerated. They cover not only the phases directly connected with the particular language study, but related ones as well, ranging from the ability to conduct a club to an interest in matters pertaining to the countries where the language is spoken and to the people who speak it.

At present, we have a most interesting and interested club, though it is just now completing only its second year. The membership is not large, ranging from twenty last year to thirty-one this semester. This is composed of students who have completed the first college year of Spanish with a grade of eighty or more, and a few of special training in the language elsewhere. This latter group includes three students from Spanish-speaking countries. We have found that students who do not continue the study of the language wish to remain in the club the following year. This we permit if they take an active part, and if the percentage is low. The requisite of a grade of eighty has proved a good incentive for, if they are not eligible to enter in the fall but do this grade of work during the first semester, students may enter the club in February. This year several stated that their main purpose in working hard was to become eligible to club membership.

During the two years the club programs have been varied as much as possible. Last year was devoted mostly to parliamentary drill, games, and general information about "things Spanish," for which time in the assroom could not be given. The programs this year have proved more elaborate. The club was divided into five groups and each group was responsible for a "stunt" which should be as Spanish in theme and costume as possible. Some groups went to elaborate preparations to depict accurately their presentations. Prizes of small tambourines were awarded to the group showing the best interpretation of the Spanish spirit and using the best pronunciation.

The use of prizes and Spanish candies and delicacies which are often part of our meetings, arouses considerable interest not only among the club members, but the student body as a whole who are fortunate enough to taste any remaining tid-bits or to hear the strains of "La Paloma."

However, without a doubt, the greatest benefit derived is not at the club



meetings themselves, but through the preparatory work for them. All information, either of a specific or general nature, received from various sources, is presented to the students, either through the medium of our bulletin board, classes, or club. One thing leads to another and my HISPANIA has been borrowed as reference work for Education courses; the movies with Spanish scenes are attended "to get an idea for the costumes for her next play"—doubtless there would be a good following anyway—for we have a dramatist among us.

Our club announced itself last year by presenting an original play. Since the cast-to-be did not like any which were suggested to them, one of their number wrote a fairly good short sketch. This interest in playwriting developed and was of material benefit in the spring, when the language clubs combined to give a Fête-Fiesta as their contribution to our Endowment Fund Campaign. El Circulo Español then presented a worth-while play of good length for which admission was charged and which the public acclaimed as having portrayed the Spanish spirit. After the plays by each club, we had the best representation of the European café effect which our halls afforded. We served Spanish food, interspersed with typical songs and dances. The inevitable gypsy was present. Every club member had a part and the interest was universal so that the benefits derived were general.

At the urgent request of the students, there were two Spanish tables in the dining-room during the last of May. It was with some misgiving that I saw this promoted for I feel that for such an undertaking to be really successful there should be several fluent and correct speakers at each table. There is too great a tendency to coin words or to revert to English. However, more varieties of food can now be recognized in the Spanish and students at those tables will not soon forget La Golondrina and the songs of which we learned a line a day.

This year we ventured into an entirely different field, turning our efforts toward journalism. We planned to issue six copies of El Espejo during the year. We devoted one issue to Christmas in other countries, drawing on our students from Chile and Panama as well as including Christmas stories by the intermediate pupils. Another was given over to Mexico, as one class has been reading Frías' "Leyendas Históricas Mejicanas," some of which they dramatized. Cervantes is to be the theme of one of the last issues and the final one will be devoted to book reviews and summer reading suggestions. Even the beginners are a part of this, their class being responsible for the "jokes." In this way we aim to interest as many as possible and to give everyone a part.

I have not stressed greatly the use of Spanish as a medium of expression. We adhere to this as closely as possible so long as the thought is understood. Nor have I mentioned the few speakers we have had, or the interest taken by our Spanish-American students. We have aimed to have a club for the students where they did the work. Speakers were welcomed heartily and we secured them when we could, but we did not sacrifice the activity of the students for lectures by outsiders, for the majority of our members are not sufficiently advanced to comprehend a lengthy discourse; and interest is

maintained more by students when they have a vital part in the work. Nor have our foreign students taken more than an advisory interest, leaving the study and work to the American girls.

In all of our club work one goal has been to increase the fluency and correctness of Spanish speech; but a broader goal has been even more prominent in our minds—to disseminate information and interest in the Spanish language, peoples and countries. We think we have accomplished this for the department is growing and the interest is widening. It is interesting to note the voluntary subscriptions to magazines, pamphlets and books as a result of this.

This dissemination is made general where possible, too, for we entertain the college on Cervantes Day and this year will award our Instituto medal at the Chapel exercises. In this way we are trying to further not only among ourselves, but in a slight degree among the student body, that appreciation of the spirit of Spain, which has been so woefully disregarded until recent years.

NORA B THOMPSON

ILLINOIS WOMEN'S COLLEGE JACKSONVILLE, ILLINOIS

THE QUIET LIFE

(La Vida Retirada)

By Fray Luís de León

How richly blessed the quiet life Of him, who fleeing earthly strife, Doth wander in the hidden way, Where loved to stray The few wise men of yesterday.

The homes of roof encrusted gold, Erected by the proud of old, Excite not envy in his breast, Nor mar his rest, For he has chosen what is best.

What boots it though the voice of fame His name through city streets proclaim? What boots it though the flattering tongue Has praises sung To that which truth does not belong?

Should my contentment be disturbed, If pointed out by hand or word. While searching for the better way, And there to stay, Though auxious cares infest the day?

Oh! far from the tempestuous sea That threatens my serenity, To hill, or field, or river bright, I take my flight, And there find refuge of delight.

A care-free day is my desire, To sleep unbroken I aspire, Nor long to wear a furrowed face, Nor seek a place Where rank and wealth join in a race.

Bright birds awake me from my rest With songs untaught but ever blessed; No duties that write lines of care, And whiten hair, Imposed by others is my share.

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I long for days of solitude,
I praise high heaven with gratitude:
I would from jealousy be free,
Alone would be,
To love nor hate would bend the knee.

So I have planted, watered, dressed, A garden on the mountain's breast, Where, with the coming of the Spring, Bright flowers sing. The promise of the fruit they bring.

With wish to make the garden bright, Came dancing like a woodland sprite, To add to its enchanting lure, A brooklet pure, The future harvest to assure.

And then as wearied by the way, It turns and winds as though to stay, And plant with Nature's loving care Bright blossoms, where They beautify the green that's there.

The garden censers to and fro Waft incense as they come and go; The rustle of the waving trees, In perfumed breeze, Destroys the wish of wealth to seize.

'Tis not for me to grieve or cry,
If in frail craft others should try
To ride the storms that o'er them sweep,
Until they weep,
Fearing their grave shall be the deep.

The sore-tried rigging creaks and groans, The storm-tossed sea both sobs and moans, The day is turned to darkest night, And they, afright, Hear waves claim all as theirs by right.

For me, a table loaded down With peace for its most precious crown, Sufficeth me, nor do I crave Gold plates engraved, For which the bold, broad seas have braved.

HISPANIA

While others strive with thirst untold To seize both power and stores of gold, I am reclining in the shade, And, unafraid, Am singing to the hill and glade.

Outstretched upon the shaded ground, With fadeless bay and laurel crowned, I finger softly and give ear, And love to hear, My lyre's notes both soft and clear.

-Translation by Marion E. Beall

BERKELEY, CALIFORNIA

NOTES AND NEWS

THE LOCAL CHAPTERS

THE FOUNDING OF THE SAN IOAQUÍN CHAPTER.

THE SAN JOAQUÍN VALLEY CHAPTER of the American Association of Teachers of Spanish was founded at Fresno, California, on the 24th of May, 1924, with great enthusiasm on the part of the Spanish Teachers of the Valley. Thirty-three people were present. At one o'clock a luncheon was served at the Fresno Hotel, and around a very beautifully decorated table sat the Charter members and their guests.

Professor Espinosa, editor of HISPANIA, sent an inspiring message to the gathered assembly entitled La Misión del Maestro de Español, which was read by Mr. G. B. Colburn of the Fresno State College. Professor Coestro of Stanford University sent a telegram with greetings. Professor Hills of the University of California and president of the National Association, was present and addressed the chapter in Spanish. He stressed the points that the local chapter is necessary to the life of the National Association, that in union there is strength, and that the activities of the chapters should always be kept alive with enthusiasm by their members.

Two Philippine students furnished the assembly with Spanish music. Then the election of officers for the new chapter took place as follows:

President, Mr. G. B. Colburn of the Fresno State College; vice-president, Miss Y. H. Forker of Bakersfield Junior College; secretary-treasurer, Mrs. Elide P. Eames of the Fresno High School. Mrs. Anna Bren of Selma High School and Miss Judith Mitchell of Fresno Technical High School were elected members of the Executive Committee.

New York Chapter. A meeting of the New York Chapter of the A. A. T. S. was held in the Auditorium of Hunter College at 10:30 a. m. on Saturday, April 12th, Mr. C. Austin Castle, American Vice-Consul in Barcelona, Spain, gave an address on "The Switzerland of Spain." Before accepting his present post in Barcelona, Mr. Castle spent several years in the consular service in Galicia. It was of this delightful section of Spain that he spoke; giving us a lively impression of the simple shrewd and hospitable natives, the picturesque scenery of their mountainous seashores and the sweet and plaintive quality of their songs.

Mr. Castle has made a detailed study of the documents of Columbus, having enjoyed, through his consular service and long residence in Galicia. exceptional opportunities for research among them. Of very special interest, therefore, were his explanations of the various arguments which give validity to the recent assumption that Columbus was not of Italian but of Spanish blood, a native of Galicia.

As Mr. Castle delivered his address in Spanish, those present were pleased not only by the realistic impressions given of "The Switzerland of Spain."



but also by the speaker's mastery of the Spanish language. It is to be hoped that more young Americans with similar enthusiasm and an equal capacity for entering into the spirit of the work may be appointed to the consular service of the United States.

The New York Chapter held the final meeting of the year at 6:00 p.m. on Saturday, June 14, 1924. Three important events were included in this meeting, the election of officers for the coming year, the annual banquet, and the annual declamation contest.

The banquet was held at Castoldi's, 314 West 58th Street, where an excellent repast was served to about sixty members. A particularly fortunate occurrence for the chapter was the unexpected presence of the president of the National Association. Professor Hills spoke for a few moments, mentioning the organization of two new chapters and commending the enthusisam of old chapters in both East and West. Mr. Lawrence A. Wilkins, director of modern languages in New York City High Schools, spoke briefly in appreciation of the work of Señor Manuel Andrade who has so efficiently filled the office of president of the local chapter during the past year and of Señor Pedro Caballero who has so faithfully and competently discharged the duties of secretary and treasurer.

The officers elected for the coming year are as follows: President, Catherine L. Haymaker, Adelphi College; vice-president, Antoinette T. Lang, De Witt Clinton High School; recording secretary, Dorothy R. Peterson, Bushwick High School; treasurer, Louis Berkowitz, Bushwick High School; corresponding secretary, Romeo J. Perretti, Bryant High School.

At nine o'clock the meeting adjourned to reassemble in the auditorium of De Witt Clinton High School for the Declamation Contest. The general excellence of the speeches, the care with which they were prepared, and the enthusiastic spirit in which they were delivered, were sufficient proof, if proof were needed, of the cultural value of the study of Spanish. The students who took part are all to be commended most heartily. Three prizes were awarded:

First prize—Leo Varen, De Witt Clinton High School; second prize—Herman Silbermintz, De Witt Clinton High School; third prize—Eleanor Reinhardt, Erasmus Hall High School,

Mr. Hymen Alpern, secretary-treasurer of the New York Chapter for three years, was recently invited by the Radio Corporation of America to broadcast a talk over Station WJZ, New York. He chose as his subject "The Importance of Spanish to the American Citizen," and spoke on Wednesday. April 30th.

KANSAS CHAPTER. Had the one-armed hero of Lepanto been present at the Commemoración del Dia de la Lengua in Lawrence, Kansas, on April 20th, he would have been very well pleased. The day was filled with most interesting and instructive programs.

In the morning Mr. Soleya, of Costa Rica, gave a brilliant talk on what a knowledge of his native language means to us, and Mr. Irazarry, of Porto Rico, conducted a demonstration class in first-year reading. Music and entertainment were furnished by High School pupils from Kansas City,



Kansas, the Westport High School, Kansas City, Missouri, and pupils from Bonner Springs High School.

In the afternoon Señor Osma delivered Las palabras de bienvenida and awarded the Bronze Medal of the Instituto de las Españas to Russell Culver, a student from the University. The banquet and tertulia, always a huge success, at which covers were laid for one hundred and seventy-five, followed. Mr. Owen presided as toastmaster and we listened to fascinating Spanish songs and saw several Spanish dances in costume.

In the evening the little theater in Green Hall was packed for the presentation of "Contigo Pan y Ccbolla," presented by the department of Spanish of the University.

Much credit is due to Miss Brady, the president, and her assistants for the excellent programs and the cordial hospitality enjoyed by the many guests on this occasion.

TOPEKA CHAPTER. The fifth annual meeting and luncheon of the Kansas Chapter of the American Association of Teachers of Spanish was held in Topeka, October 19, 1923. The meeting was well attended and proved helpful and inspiring.

President Osma of the University of Kansas was in charge. A report was read by Miss Brady on the results of the questionnaires sent by her to Spanish teachers throughout the state to determine what is accomplished in the first year of work in Spanish. After the reading of the report it was voted that a uniform standard of work, to include at least the Present Tense of the Subjunctive Mode, be adopted. Mr. Owen suggested that all present procure and distribute copies of the booklet "Spanish, Its Value and Place in American Education."

The following program was then given: Address by retiring president, Señor Osma of University of Kansas; William Dean Howells and Spanish Literature, Marjorie Steele, Kansas; Spanish and Public Service, J. C. Winter, University of Kansas; the Use of Reading Material, Cecilia Robinson.

The following officers were then elected:

President, Miss Agnes Brady, University of Kansas; vice-president, Miss Violetta Garrett, High School, Kansas City; secretary, Miss Zeline Morell, High School, Hutchinson.

CHICAGO CHAPTER. At a meeting of the Chicago Chapter held on May 17th, the officers elected for the coming year were:

President, Dr. Justo Juliano, Schurz High School; vice-president, Mrs. Isolina Flores, Hyde Park High School; secretary, Miss Grace E. Alexander, Schurz High School.

COLUMBUS CHAPTER. At the last meeting of the school year the Columbus Chapter elected the following officers: President, Professor W. S. Hendrix; vice-president, Professor Santiago Gutiérrez; secretary-treasurer, Miss Mary G. Anderson; corresponding secretary, Miss Alice Rosemond.

NORTHERN CALIFORNIA CHAPTER. The Northern California Chapter held its annual luncheon and final meeting of the year at the Castilian Café, in San Francisco, on Saturday, the 31st of May. Professor Adolfo Bonilla y

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San Martin, dean of the University of Madrid and visiting professor of Spanish literature at the University of California was the guest of honor. After reciting his famous Cuento de San Roque Professor Espinosa, the toastmaster, introduced Professor Bonilla, who in his usual charming manner spoke of the appreciation that Spain feels for the work of the American teachers of Spanish and expressed the hope that the cordial spirit now prevailing between Spain and the United States would continue. Señor Huidobro, the Chilean consul at San Francisco, also spoke and expressed himself very enthusiastically about the work of our Association in promoting a better understanding of Hispanic culture. Music by Doctor Caney of the University of California closed the luncheon program. At the business meeting the following officers were elected for the ensuing year:

President, Mrs. Beatrice Cornish of the University of California; secretary-treasurer, Miss Helen Haist, Oakland Technical High School.

GENERAL EDUCATIONAL NEWS

The following awards of the Bronze Medal of the American Association of Teachers of Spanish have been received:

ARIZONA.

Tucson High School La Verne Rodee, fourth year Mary McCormick, third year

CALIFORNIA

Escondido High School Parker Lipsey, third year Nina Lanham, third year

A tie in the competition resulted in the award of two third-year medals in this school.

Van Nuys High School

Kathryn Cornwell, A11 Spanish class

CONNECTICUT

Waterbury High School
Mildred E. Badger, third year
Allyn F. Tennant, second year

MASSACHUSETTS

High School, Belmont
Doris Gertrude Fellows, '24, Spanish II
Lois Frances Henderson, '24, Spanish III

ILLINOIS

Knox College, Galesburg Miss Inez Marie Hammer, first year

NEW JERSEY

Montclair Academy

Allison Herbert Gardner

NEW YORK CITY, N. Y.

The Wadleigh High School

Ruth Marks, fourth year

Rebecca Goodman, third year

Julia Richman High School

Gertrude Derrick

Morris High School

Beatrice Shapiro, third year

Murrey Cohen, fourth year

Theodore Roosevelt High School

Ann Ziegel, fourth year

Vera Southard, third year

College of the City of New York

Max Halpern, fourth year

Leon Greenberg, third year

Boys' High School, Brooklyn

Irving Marcus, third year

Bernard Rose, second year

Bay Ridge High School, Brooklyn

Lillian O'Neill

Erasmus High School, Brooklyn

Rose Markowitz, fourth year

Elizabeth Steinbugler, third year Newton High School, Elmhurst

Lillian Gallo

PENNSYLVANIA

Germantown High School, Philadelphia

Dorothy G. Miller, fourth year

UTAH

Bryant Jr. High School, Salt Lake City

Gordon Strong, second year

Everington Roberts, second year

WASHINGTON

Lincoln High School, Tacoma

Rosetta Loga, third year

Wisconsin

Senior High School, Beloit

Alice Sprague, second year

WYOMING

University of Wyoming, Laramie

Lillian D. Helsberg, second year

INSTITUTO DE LAS ESPAÑAS. The Instituto de las Españas held an informal reception at 8:15 on Friday, March 7th, in honor of the distinguished scholar, Professor Américo Castro of the Centro de Estudios Históricos and the University of Madrid, visiting professor of Spanish literature at Columbia University. Doctor Castro addressed the assembly that evening on "La Lengua Española en Ambos Mundos."

On Friday. May 16th, the Chilean poetess Gabriela Mistral, who was visiting in New York, was the guest of honor at an informal reception given by the Instituto. Since the publication of her verses by the Instituto, members and friends have been anxious to become better acquainted with this noted educator and poet. It was a great privilege to have her as their guest on the occasion of her brief visit to New York and to hear her impressions of present conditions in Mexico where she has been supervising the educational program during the years 1923 and 1924.

Under the auspices of the Instituto, Mr. John Garrett Underhill delivered a lecture on "Contemporary Spanish Writers" at Columbia University the evening of March 5th. Two lectures in Spanish were delivered at the same place by Professor Américo Castro. The first on Monday, April 7th, was entitled "La Obra Literaria de Don Miguel Unamuno," and the second, given on Friday evening, April 11th, was an equally interesting one, "Don Juan en la Literatura Española." The last lecture sponsored by the Instituto was delivered Wednesday, April 30th, by Mr. Robert H. Williams, instructor in Spanish, Columbia University. This was an illustrated lecture on "Don Quijote and Sancho Panza" with observations on the life and works of Cervantes. Among the new publications of the Instituto in press we note a study of Fray Luis de Leon by A. Lugan and a volume of poems, Las Torres, by Arturo Torres Rioseco. The president of the Instituto de las Españas, Dr. Homero Serís, is at this writing in Dijon, France, where he is delivering a course of lectures on Spanish literature.

At the annual meeting of academics and high schools in cooperation with the University of Chicago, held on May 8th and 9th, the following program was given before the Romance Section:

La Geografía é Historia de España en Relación con el Aprendizaje de la Lengua, Carlos Castillo, assistant professor of Spanish, University of Chicago.

Une Année à la Sorbonne, Ruth Maxwell, Oak Park and River Forest Township High School.

A Year at the Alliance Française, Esther Jacobs, Burlington, Iowa.

An anthusiastic communication from the Bryant Jr. High School in Salt Lake City, Utah, informs us of the club "El Cervantes," organized from the nine classes in Spanish. The meetings are crowded and all business as well



as social intercourse is carried on in Spanish. An effort is made to meet visiting Spaniards and Mexicans, and many fine friendships have resulted. The principal of this school, Oscar Van Cott, and the Spanish teachers, Miss Madge Howe, MIle. Buat and Miss Maybel DeBusk, are all inspiring workers in the successful Spanish classes in this school.

The Association of Modern Language Teachers of the Central West and South held an interesting meeting at the Auditorium Hotel on May 9 and 10, 1924. Professor John Van Horne was chairman of the Spanish Section which met on Saturday, May 10th, at 2:15. The program follows:

What the University Expects in a High School Spanish Student, Professor Mark Bailey, Kalamazoo College.

Variedades—A demonstration given by Miss Edith Cameron and class, Waller High School, Chicago.

A Pedagogical and Psychological Basis for a Spanish Course in the High Schools, Mr. E. B. de Sauzé, director of Foreign Languages, Cleveland.

Some Practical Difficulties in Reading Spanish—A discussion led by Dr. Henry Martin, University of Illinois, and Peter F. Smith, Jr., University of Chicago. Opportunity for discussion was given after the reading of each paper and this added much to the interest of the meeting. The Variedades, which was enthusiastically received, included original travesties prepared by the pupils, the first on the verb caber and the second introducing Andy y la señora Gump con el hijo Chester, followed by Spanish songs.

The Escuela de Verano of the National University of Mexico was a decided success in spite of the fear of a "revolution" which kept many away. About two hundred Americans enrolled and at the same time about an equal number of teachers from the public schools of different cities of Mexico came to the capital and took intensive courses in teacher training and literature. The mingling of the two elements in halls and classrooms was inspiring and helpful.

Mr. Moisés Sáenz, director of the sessions, proved himself a good organizer and his corps of teachers made their courses very effective both by their enthusiasm for all things Mexican in art, literature, and history and also by their willingness to give extra time to phonetics, idioms and language study. Everywhere the "direct method" prevailed except in the classes in beginning Spanish where explanations in English were necessary. The three most notable men on the faculty are Doctor Chávez, rector of the University, Doctor Gamboa, head of the Spanish literature department, and Doctor Mena, curator of the archeological museum. There were three foreigners on the faculty: Professor León Felipe Camino of Madrid, Professor S. L. Millard Rosenberg of the University of California, Southern Branch, who gave courses in the novel and the drama, and Mr. C. Scott Williams of Hollywood High School. Mr. Williams gave a practical course in Methods of

Teaching Spanish, using as a textbook the conferences on this subject given by Mr. Wilkins when in Spain and published by the *Instituto de las Españas*. All these courses were popular and contributed important elements toward the success of the session.

Quite a number of persons were in attendance who are doing special research work: Miss Hastings, who is preparing her thesis for a doctorate at the University of California; Miss Homer of Jersey City, who will obtain her master's degree from the Universidad Nacional de Mexico next summer; Dr. A. R. Nykl of Northwestern University; Dr. A. R. Seymour of University of Illinois; Doctor Crow of Florida; and Miss Kate N. O'Neill of Riverside Junior College.

The success of this, the fourth summer session of the Mexico City School, entitles it to a worthy place among those institutions which are contributing important elements toward the training and equipment of our American teachers of Spanish and makes it deserving of a much wider patronage in the years to come.

PHEBE M. BOGAN

Tucson High School, Tucson, Arizona

COMMITTEE ON HONORARY MEMBERS

The standing committee on honorary members, announced by President Hills for the coming year, consists of J. D. Fitz-Gerald, chairman, C. C. Marden, Charles P. Wagner, Caroline B. Bourland, Homero Seris, George W. H. Shield, Margaret C. Dowling, E. P. Morse, Clarence E. Parmenter, J. Moreno-Lacalle.

PORTUGUESE BOOKS. Persons desiring to purchase Portuguese books, particularly rare and out-of-print books, may communicate with Mr. Henrique Ferreira-Lima (Rua das Amoreiras, 83, 3%, Lisboa, Portugal) who will secure same for a commission of ten per cent. Such procedure would result more advantageous to the buyer than direct dealing with second-hand book dealers.

A REALIA SUGGESTION

Probably most teachers of Spanish at times use pictures and charts as a basis for conversation work. An interesting variation of this practice is found in the use of the small figures of clay or wax which are sold so commonly in the markets and streets of Mexican and border towns. They are made in large variety and it is possible to secure figures representing almost every Mexican type and all of the common industries of that country. They should be easily accessible through the various curio dealers. In addition to their practical value they are a pleasing bit of decoration in the classroom.

No doubt because of the novelty and the fact that they offer a very concrete object for observation they very successfully attract and hold the interest and attention of the student.

A series of three twenty-minute exercises based on such a figure was presented to a class of fourth-quarter Junior High School students with the following results: The figure represented an Indian woman carrying on her back a large basket of vegetables. On the first day the teacher talked to the students about the figure. During the last few minutes of the hour they made lists for their notebooks of the words used. The lists averaged eight nouns designating parts of the body, six articles of clothing, six vegetables, twelve other nouns (such as canasta, mercado, etc.) and a proportionate number of verbs and adjectives. About one-third of the words used were new to the class. On the second day the students talked about the figure. On the third day they were asked to write a description of it, using the words they had learned. With but one exception very creditable papers were turned in. A number of the children described the daily activities of the woman in some detail (early rising, trip to market, work in field, etc.). One invented for her a lazy husband and a large family of small children.

Other results not so closely connected with the work but which were gratifying were: Several students made for their notebooks colored drawings of the figure; one student purchased and gave to the class three similar figures for its collection of realia; during the next few weeks nine students out of a total of thirty-one in the class withdrew from the library one or more books on Mexico.

GEO, R. NICHOLS

UNIVERSITY OF ARIZONA



TWENTY THOUGHTS FOR LANGUAGE TEACHERS

- 1. Make language study appear practical. The same students who would slight their preparation for an original "dialogue" will painstakingly prepare an imaginary "interview."
- 2. If you have a student who has traveled, let him tell his classmates some of the facts or the argot that he knows as well as you do.
- 3. Count that day lost on which you have written nothing on the black-board.
- 4. What bores the instructor does not necessarily bore the class; try to remember how you felt when a student. If you had been encouraged to memorize, how freely you could quote now.
- 5. The student who subscribed of his own accord to a foreign periodical is likely to master that language. What you can do is to show him the magazines, and help him to understand how simple it is to send in a subscription.
- 6. By the use of a seating chart and assigned seats, any student may be correctly named at once.
- 7. Before assigning seats, enquire if any student has poor eyesight or defective hearing.
- 8. Very good results may be secured when the teacher writes foreign letters to the class; full of questions and the usual epistolary forms. He may then ask the class to answer them. After this introduction, original letters will be more correctly written, and in the true foreign fashion.
- 9. Try to convince your class that it is progressing; they may sometimes need to be saved from complete discouragement.
- 10. The composition of a "descriptive paragraph" becomes less mechanical if the work is assigned as the writing of a suitable message to be put on a picture post-card.
- 11. If you teach beginners, you are responsible for the kind of pronunciation and the spelling habits which they form.
- 12. The dictation lesson that is resented as impossible or dull when given extempore to a class, may prove a favorite exercise if pages are assigned for preparation in advance.
- 13. Students seldom tell a teacher that he does not make himself heard in all parts of the classroom, but the instructor who speaks indistinctly will kill student enthusiasm.
- 14. Develop the initiative existing latent in every class; different students can prepare themselves to teach one page; they will enjoy calling upon their classmates to recite, and will benefit by getting the instructor's point of view.
- 15. Imagine what you would think of your instructor if you were seldom asked to recite. When classes are large, it is wise to use some device to ensure each person his turn.
- 16. Young people do not often know whether their memory is visual, auditory, or muscular; an instructor had better conduct his classes in a way to appeal to all of its forms.



- 17. Train each class so that it will advance automatically in case the assignment of a new lesson has been overlooked.
- 18. Your red ink and your labor is often completely wasted in case you do not require the poorer students to copy the exercises which you have corrected.

19. Talk in class will be more spontaneous if an endless chain is sometimes started among the students, who may be allowed to question one another in turn

20. Many families are able to buy reference works and recreative reading for their children; so keep mentioning at school the titles of useful and interesting books.

WILLIAM LEONARD SCHWARTZ

STANFORD UNIVERSITY

REVIEWS

Historia de España, by M. Romera-Navarro. XXI chap; ix pp. + 302 pp. D. C. Heath & Co., New York, 1923.

The writing of a history is a tedious and dangerous task. It is tedious because the historian has to separate dispassionately the sands of truth from the grains of fiction, imaginary romances and popular patriotism. The danger comes in the sifting process. Considering this and other troubles arising on writing a history for young American students totally ignorant of a whole world of Spanish ideals, customs, habits, foreign influences and what not, one cannot but begin reading this Historia de España with a little apprehension, with a feeling of uncertainty and uneasiness. The question in the reader's mind is whether the author is going to give us a paean of Spanish glory or a philippic on its decadence. Is Romera-Navarro "muy español" or must we prefix "anti"? Fortunately, there is a naive statement in the author's "Al Lector" which very explicitly conveys his attitude. He says:—

"Como español, mi orgullo y aplauso por los grandes hechos de mi raza no son mayores que mi dolor y reprobación por nuestras debiladades y errores en el curso de la historia."

Romera-Navarro maintains this broad-minded view to a fair degree, although in some chapters he shows a little anxiety to point out that certain Spaniards have not been surpassed or equaled in their respective fields.

The mechanics of the book (which is dedicated to Professor J. P. W. Crawford) consists of a "Foreword" by Professor Roger B. Merriman; an introduction by the author himself, entitled "Al Lector" which creates an atmosphere of sympathy; then thirty-one chapters of historical matter profusely illustrated and followed by "Aclaraciones y Notas Gramaticales." a "Vocabulario" and finally a "Tabla de Numerales." After each chapter there is a "Sumario" and a "Cuestionario," both of which strive to emphasize the most important events, heroes, etc.

The historical content is well condensed and to put it in the vernacular phraseology, it is "well boiled down." In it, we not only read "los hechos politicos y militares de España en el pasado," but also "el desarrollo del pensamiento español, de su literatura, ciencias y artes, el proceso de la civilización española." It starts with a short physico-geographical description of Spain; then it takes us through the different invasions, the triumph of the "reconquista." the Golden Age and its decadence, and ends with an optimistic discussion of present-day spain. The author has successfully evaded that long period from about 718 to 1492. It is a period too entangled for beginners and it would be breeding confusion to go into the detailed relations of the petty kingdoms of those times. Romera-Navarro has pictured Felipe II as most Spaniards see that august and sober monarch; he condemns severely the conditions that followed Felipe II, but praises Carlos III as one of Spain's best kings. He relates with true Spanish pride that turbulent period of Napoleon's ambitions in Spain. Next, he very superficially touches



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on the political intricacies of the nineteenth century overlooking the "barrack emperors" and that pest of idealistic constitutions which brought Spain almost to a complete national disintegration. The last chapters deal with the conditions in modern Spain, and if the author does not give us the idea of a greater Spain, at least he does of a better Spain. Connected with the political and military history, there is also inserted or included a development of Spanish letters, arts and sciences. It traces the highest points of these fields and merely relates very broadly what the Spanish people have accomplished as a creative race.

A book like this will perhaps be welcomed by some. Most of the Spanish readers in the market are too complicated for our American beginners of Spanish. These readers in many cases contain archaisms and obsolete expressions, or they are too modern, in which case there seems to be a tendency to break every known rule of grammar. Romera-Navarro has consciously tried to evade both difficulties, thereby giving us a book of clear and simple diction but satiated with good literary taste in a historical atmosphere.

FREDERIC SÁNCHEZ

OHIO STATE UNIVERSITY

The Elements of Spanish, by Warshaw and Bonilla. Scott, Foresman & Co., Chicago, 1924.

If a new textbook for the study of Spanish in our high schools and colleges is to be favorably received by teachers it must be different from its competitors in the field, different in some significant respect. Warshaw and Bonilla's Elements of Spanish is different in many respects. It is an embodiment of several good methods so combined that it seems obvious that the book will be adapted to the needs of all. The more than four hundred pages between its covers present an abundance of material, more in fact than most teachers will desire to use. Like a metropolitan newspaper or a famous Philadelphia weekly it contains something for all, and in this respect is a long stride in the direction of an ideal textbook.

Some of its salient features are: a rather complete treatment of pronunciation scientifically presented with the aid of phonetic symbols, plus the conventional treatment for those who do not care to use the more accurate rules; the introduction of observation, or inductive method, exercises in the first twelve lessons; twenty review lessons regularly spaced throughout the book, followed by five lessons devoted to a general review of all important grammar materials; special emphasis in the themes on idiomatic, colloquial Spanish.

There are eighty lessons apart from those devoted to review work. These lessons are all short, each one averaging about three pages, and there is therefore no need to divide them for study in high school classes. For more mature students two lessons a day will not be excessive.



The conjugation of the regular verbs is scattered through the book as are the conjugations of the irregular verbs. The vocabularies given in each lesson are regularly short, but after lesson thirty-two all new words needed to translate the exercises from English into Spanish are given only in the general vocabulary.

Much time and effort have been spent to make the Spanish themes interesting and characteristically Spanish. The authors are to be congratulated on their very successful attempts to place the Spaniard and his country in a sympathetic light wherever it has been possible to do so. The theme in lesson seventy-eight, "El carácter nacional español" is a typical example.

The book contains the usual supply of illustrations, although most of them differ from the customary choice and consequently will please the eye of teacher and pupil alike. One would expect to see more recent likenesses of Pérez Galdós and the Countess Pardo Bazán.

The usual Grammatical Appendix is followed by several well chosen selections for supplementary reading, and the words and music of several Spanish songs.

Statements of grammar are generally accurate, clear and comprehensive. No mention is made, however, on page 21 of the peculiarity of accent of the verb maultar (written mailtar in the vocabulary of the lesson). The rules for expressing the time of day are clearly stated on page 35, while on page 177, line 3 the article is twice omitted before the time expression. On page 85 the cl which is used before words beginning with stressed a or ha is called "the masculine article." Why not omit "masculine" if no explanation of the phenomenon is to be made?

The book is an excellent example of the printer's and bookbinder's art. Very few misprints have been allowed to stand. The following have been noted; p. 21 vocab. mas for más; p. 21 vocab. maúllar for maullar; p. 36 ex. A. sentence 8 ¿ omitted before Cuántas; p. 45 vocab. southeastern should be in italies; p. 95 vocab. p. 387, p. 425 mañana meaning to-morrow should be listed as an adverb; p. 97 line 13 Traduzcase for Traduzcase; p. 242 ex. D question 9 cutonces for entonces; p. 297 seven lines from bottom future for future; p. 365 under Anteo, 339 for 338; p. 402 under tener, ¿Que for ¿Qué; p. 410 under character, indole for indole; p. 414 under great, divide muchisimo correctly into syllables.

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A Short History of Spanish Literature, by José Luis Perrier, College of the City of New York. J. L. Perrier, New York, 1924. VII-171.

In this concise little volume the author has proposed to acquaint the college student with the principal facts of Spanish literature. To accomplish this aim he has perforce limited himself to those writers whose works are essential, omitting many names which, at first glance, appear to be as important as those



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mentioned. Giving credence to the idea that perhaps some histories of Spanish literature have been too unwieldy, from the amount of material given, to be practical, he believes that a continual and repeated study of a few master-pieces is more valuable than an attempt to cover a large number of works of diversified material. In this he has indeed hit upon one of the chief difficulties in the teaching of foreign literatures. For the beginner, any attempt to read and master a number of mediocre works results, as a rule, only in confusion of the student.

And yet, in this connection, the author does not hesitate to include all the most important Spanish-American writers. This, in itself, is good. Most histories written in America omit this phase of Spanish literature. The history of Spanish literature is a history of the language, not of Spani alone. Hence the logical thing is to include the literary work of Spanish America. The only difficulty here is to justify the addition of so much new material to a book which purports to be a condensed manual of the field which other histories have treated at too great length for ordinary school use as texts. The author has done this at the expense of some phases which might better be included.

The book offers nothing particularly new in the way of facts, the author having used, as he states, previous works, especially Fitzmaurice-Kelly, Ticknor and Merimée. He does not hesitate, however, to give his own opinion, even at the expense of disagreeing with the other historians. This gives the work a touch of originality.

The work is divided into the following chapters:

I. Origin of the Spanish Language; II, the Early Middle Ages; III, the Later Middle Ages; IV, the Renaissance; V, the first part of the Siglo de Oro; VII, the second part of the Siglo de Oro; VII, the Era of Decadence; VIII, the French Pseudo-Classic School; IX, the Age of Romanticism; X, the Novel in the 19th Century; XI, other prose writers of the 19th Century; XII, Popular and Regional South American Poets; XIII, Contemporary Dramatists; XIV, the Modernista Movement.

Those of the above divisions that require it, are properly subdivided into groups, such as the novel, drama, lyric poetry, etc. Chapter XII, it seems, might be omitted with no harm to the work as a whole. The author himself states that many of the poems are Indian in language and character, and therefore do not belong to Spanish literature. The three pages occupied by this chapter might well be used to give some sort of a brief bibliography of standard references. A bibliography is entirely omitted.

As for the text itself, it is well put together. Facts follow each other in logical sequence and are clearly and concisely recorded. No attempt is made to be elegant in language or style. The entire treatment is one designed to give accurate information in as brief a space as possible, which sometimes forces the author to make some statements more or less arbitrary and dogmatic. A longer work would have more room for varying opinions.

The main question for teachers of Spanish is, in what part of the curriculum does this book belong? In most colleges and universities, the study of literature is begun in the third year, with an "Outline Course," This book



may serve as a guide for that course. But most teachers prefer to give the outline in the form of lectures, giving at the same time suitable bibliography, from which the student is expected to supplement the lectures. This book is not complete enough to supplement lectures. It might take their place. If such were the practice, it could be used as a text, with recitations in class. And there would still be time to read some of the principal works in class, or parts of them at least, as opposed to the necessity of reading outside of class, where the work is conducted by the lecture method.

This text, then, might be used in two places. First, in the beginning of the third year, as a textbook, to supplant or supplement lectures. Second, and preferably, in the latter part of the second year in university, to serve as an introduction to a more comprehensive study to be taken up in the following year, by the lecture method.

The work would prove suitable also for the last term's work in the high school.

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THE ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH WILL BE HELD AT DENVER, COLORADO, JANUARY 2 AND 3. THE PROGRAM WILL BE ANNOUNCED LATER.

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THE BURIAL PLACE OF FATHER JUNÍPERO SERRA

An effort to get at the facts in regard to the burial and subsequent resting place of Father Junipero Serra requires an unbiased presentation of the subject. The only safe procedure is to deal with the most direct testimony, and this is carefully recorded in "Relación Histórica de la Vida y Apostólicas Tarcas del Venerable Padre Fray Junipero Serra" by Francisco Palou, published in Mexico in 1787. In his dedicatory letter is written, "My task reduced itself simply to the work of writing an account of the truth, which, . . . is not difficult but rather easy, because it is not necessary to cover it with an artificial veil of colors." Palou was peculiarly fitted to be chronicler of the life of Father Serra, as direct association and access to all records were combined with ability and reverence for the personality whom he praised but not exalted.

When Father Serra felt he had not long to live, he wrote to Palou, requesting him to come to the Mission of San Carlos. This journey was made overland, southward from San Francisco, the arrival at the mission taking place on the 18th of August, 1784. After the reception of his old friend, Serra, although suffering from great exhaustion, attended vespers with Palou in the afternoon, where he recited prayers with the neophytes and concluded the service of the day. On the 19th he again joined in the singing, this time taking his place in the choir among the Indians, and on Friday his strength enabled him to follow the Stations of the Cross with his people.

It should be borne in mind that the church in which Serra and Palou attended service was an adobe structure built several years previous to the stone church which stands today. The only general description known of the older edifice was published by La Perouse in 1786, Voyage autour du monde, II, 293–300, in which he wrote. "the . . . church is very neat, although covered with straw; it is



dedicated to Saint Charles, and ornamented with fairly good paintings, copied from Italian originals." Preceding this description is one written of Lasuen, whom La Perouse described as follows: "the president of the missions, (vested) in his cope, the holy water sprinkler in his hand, waited for us at the door of the church, which was illuminated the same as on their greatest festivals; he conducted us to the foot of the high altar, where (the) Te Deum was sung in thanksgivings for the happy success of our voyage." Further examination of the text has revealed the location of the church-building, for La Perouse states that "the children were in groups around the missionary's house, which was in front of the church, as are also the different storehouses."

On the 27th of August, Serra, whose last days were so nearly spent, stated that he would receive the Most Holy Viaticum in the church, whereupon Palou advised the decoration of Serra's cell, assuring him that "... His Divine Majesty would come to visit him there. He replied in the negative, saying that he preferred to receive it in the church, seeing that as he could walk, there was no reason why his Lord should come to him ... He went by himself to the church (a distance of one hundred yards) accompanied by the Commander of the garrison. .. All the Indians of the village or mission accompanied the devoted sick Father to the church with extreme tenderness and affection." The original states the distance walked by Serra as ("que dista más de cien varas") one hundred varas. or 278 feet.

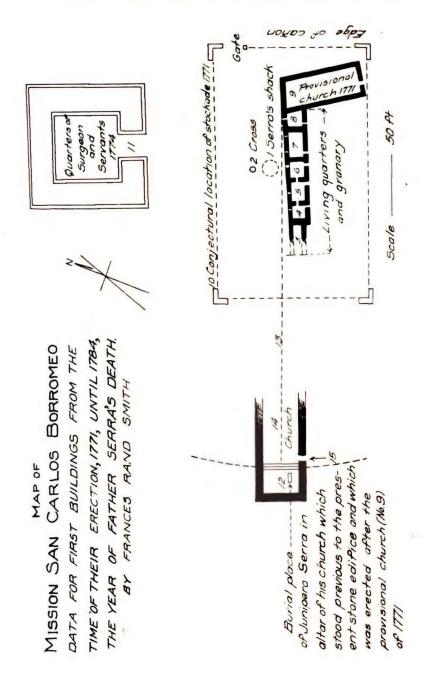


² Thus La Perouse places the church back of the missionary's house and storehouses. (See map. Church No. 14, living quarters and storehouses Nos. 3, 4, 5, 6, 7, and 8.) The remains of the missionary's house and storehouses or, living quarters and granary as described by Palou (Noticias, II, 291–294.) have been uncovered by excavations conducted by Father Mestres. Vischer stated that the church was "described by La Perouse in 1786" but he confuses it with the church of later date described by Vancouver. Vischer, Missions of California. Appendix, No. 1. Ruins of Mission San Carlos, San Francisco, 1872.

² Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra (translation of the original Spanish by C. Scott Williams), Pasadena, California, 1913, page 268.

³ Francisco Palon's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 272.

⁴ An opening has been placed in the drawing, map, No. 8, to show that before the adobe walls were built Serra's cell must have opened upon the quadrangle which contained "midway" the great cross erected by the Father. As the mission grew a larger court was built upon the southern side of the living quarters.



If the cell occupied by Serra is used as the beginning of the president's last walk to the church, the distance in actual measurement, 278 feet, places the altar of the old edifice, the adobe church where Serra knelt, in the position of the altar of the present stone church. To prove that no other site is possible, a line used as a radius 278 feet in length with its base beginning at Serra's cell would fall short of all buildings or overreach them with the exception of the altar of the present stone church. (See map, No. 13.) As the sites of the altars of the two churches are one and the same, the following conclusion is reached. In the provisional church, the first building of worship erected at Carmel in 1771, the rough wooden walls gave place to the more substantial structure of adobe (see map, No. 9) in the same manner the adobe walls of the building which preceded the present church gave place to walls of stone. This gives significance to a detail of the altar mentioned by Palou. The stone steps of the sanctuary of today may very well be the very steps upon which Junipero Serra knelt when Palou, robed for the service, stood before the slight figure of the president of the missions, who with tears in his eyes chanted the "Tantum ergo Sacramentum." The Holy Viaticum was administered to him and before Palou and all his people he remained kneeling in prayer. There amidst the "weeping from devotion and tenderness . . . grief and sorrow" he arose to return to his cell 5

It seems probable that Serra and Crespi drew or conceived the design that later was used in the building of the remarkable church of the Carmel Mission. It was because of their previous success in the fields of the Sierra Gorda, both in spiritual and temporal things as well as in the construction of churches that they were chosen for further work in California. Crespi had constructed in the Valley of Tilaco, the Mission of our Holy Father San Francisco, where he built a large church of stone "with its $b\delta v c das$ and tower." Serra too took part in the construction of a large church previous to his coming north. In the Mission of Jalpan, Serra "communicated his desire to all the Indians, who with great joy, agreed to his plan and offered to bring in the stone and sand and make the lime and

Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 268.

⁶ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 230.

mortar and to serve as helpers to the stone-masons . . . at the end of seven years the church was finished. It measured 53 yards long (about 147 feet) and eleven yards in width (about 30 and ½ feet) with its corresponding vaulted ceiling. . . . "7 Serra's experience in Jalpan presumably was drawn upon in the building of Carmel.

The remaining hours of Serra's life and the occasion of his death were related by Palou. He wrote of the gathering by the Indians of the wild flowers of every color which were to adorn the cell of the lamented Father, the death watch of the Indians who spent the night in singing the "Rosary for the Soul of the Deceased," and finally the procession of all the people who followed the silent Serra, borne upon the shoulders of the officers of the army and navy as they marched silently and reverently around the plaza. To the altar they bore the body of the lamented Father where Palou states "he was buried within the railing of the sanctuary on the Gospel side. . . ." Serra's wish was that his remains should lie next to those of Father Crespi, who had died a year earlier, as he had been his companion and co-worker in the construction and upbuilding of Carmel. This desire he expressed shortly before his death to his friends, Captain Don José Cañizares and Commander Don Cristóbal Diaz as follows: "I wish you to bury me in the church next to Fr. Juan Crespi, for the present, and when the stone church is built. you may place me where you will."8 The fact that the burial of Crespi and Serra conformed in every respect to the canons of the church has been mentioned by Father Adam as follows: " . . . The honor of being buried inside of the sanctuary has been always reserved to bishops and priests, and it has been considered proper that they should find their final resting-place as close as possible to that altar where they so often offered the Immaculate Lamb of God."

The burial of Serra was, therefore, in the old adobe church where in the late afternoon the people gathered, who for hours had been seen winding their way from Monterey down the Road of Crosses. Over the hills and penetrating the forests rolled the booming

⁷ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 32.

^{*}Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 270.

Rev. J. Adam. Life of Venerable Junipero Serra, San Francisco, 1884, page 144.

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from the cannon of the packet-boat and the answering fire from the presidio. The sounds were met by the tolling of the mission bells, for at the foot of the sanctuary and in front of the high altar rested the remains of Father Serra. The bearers of the cross and candles, and the singing of Lauds in accordance with the Manual of the Order, marked the solemn burial of the founder as he was carried within the railing and interred on the Gospel side of the altar.

Of inestimable value is Palou's account of details regarding Serra's burial at the Carmel Mission, for these records bear directly upon the verification of the fact that his remains have rested undisturbed beside the altar of the mission. For years the sand spread desolation and ruin under the broken span of the great stone arches, and as the inhabitants about the mission saw the edifice breaking and crumbling they remembered that somewhere beneath the debris were the graves of Serra and Crespi.

In March 1856 Señor Pacheco and other residents began a search for the location of the grave of Serra. A quotation from an interesting letter of Father Sorentine, who directed the investigation gives the result of his efforts in this direction. "We began the examination inside of the temple and in the places that the Señor Pacheco and other residents marked as the place where it should be . . . After having opened several tombs, in which we found coffins, as many as three in each one, and the greater part of the bodies with the habits of the religious, we continued to excavate and we found a tomb of a Governor and his wife and child. The next day the dirt that was in the altar fell on the Gospel side and, following the traditional directions, we began to excavate and we found in this one a well-sealed vault, with a coffin, in which there was a priest with a stole and good vestments. We could see by the stole that it had epaulettes of fine gold, easily recognized.10 This body of a priest that we found, so luxuriously vested, something that none of the others had, makes me believe that it is the one we are looking for. . . . I thought it prudent to close this yault and to fill it with rocks and dirt on the exterior, so that the devils will not tempt the Senates (evidently a miscopy of the translation for Penates) and they will go and do with that body what they did with the pillars,



in The epaulettes of fine gold consisted of an embroidered pattern on the shoulders of the stole.

water and baptismal fonts."11 Again we may refer to the record of Serra's burial written by Palou. He states plainly that for burial "he (Serra) remained with the same shroud as that in which he died, namely, with his habit, hood and cord."12 Still further is the statement that he retained "only his habit, cowl, girdle and drawers, which served as a shroud at his burial. 13 Palou, Life of Serra, James Trans. 312. Whatever may have been Sorentine's impression, in the mind of the reader his description of luxurious vestments compared with Palou's statement concerning Serra's burial in "habit, hood and cord" is ample evidence that Sorentine's search is now proven to have been a futile one. The following is Vischer's account of Sorentine's investigations of Serra's burial place: ". . . Besides the natural causes of dilapidation, vandalism was at work, wantonly defacing the interior of the church; more than all the antiquarian mania and destructive energy of one of the Monterey priests, who. in fruitless search for Father Junipero's remains, upturning the graves of several generations, removed the altar, and as a precaution against accident to the workmen there employed, had a great portion of the roof taken off, which was never replaced, and, subsequently, the rafter, tiles, and all serviceable material were carried off for the use of the neighboring settlers. It is a well-known fact that though Father Junipero's remains (removed many years before) could not be found, the discovery of a coffin with the mouldering bones of a Franciscan friar, created a nervous excitement throughout the District, enriching the believers with spurious relics (happy the believer of even a shred of a pseudo Junipero's habit).14

As time passed the burial place of Serra became a tradition. The resident priest of Monterey, Father Casanova, realized in 1882 the need of locating if possible the exact burial place of Father Serra. There were but two sources from which this information might be

¹¹ Letter of Cayentano Sorentine to Bishop Amat, Monterey, March 12, 1856, in the Delfina de la Guerra Collection, Santa Barbara. Translated by Miss De La Guerra.

¹² Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 273.

¹³ Francisco Palou's Life and Apostolic Labors of the Venerable Father Junipero Serra, op. cit., page 312.

¹⁴ Vischer, Missions of California, Appendix No. 1. Vischer made the statement, without authority that Serra's remains were "removed many years before."

derived, the Life of Serra and the Record Defunctorum by Palou. The latter was seen and described by the late Professor William Russell Dudley of Stanford University, December 18, 1895. "The two books (Record Defunctorum and Marriage Record) containing these records are bound in flexible sole leather and tied with rawhide strings which were made rather neatly. Both are well preserved, the writing for the most part clear, and Serra's is particularly clear and clerky and the ink is strong and black." The following translation by Father Casanova from the "Book of the Dead" is also given by Professor Dudley:

"Hic Jacent exuviae
ADM. Rev. Patris
Juniperi Serra
O. S. F.
Missionium Californiae Fundatoris
ac Praesidis
In Pace Depositae
Atque sociorium ejus
R.R. P.P.
Jeannis Crespi
Juliani Lopez
et
Francisci Lasuen
Reguiescant in pace

"The following R. R. Cath. Missionaries are buried in the Sanctuary of this Church of San Carlos in Carmelo Valley:

"1st. The Rev. Fray Juan Crespi, born in Spain and died here 1st of Jan. 1782, at 61 years of age. Buried near the main altar on the Gospel side.

"2nd. The Very Rev. Fray Junipero Serra, DD, president of all the missions. Born in Majorca (Spain), d. here on the 28th of Aug. 1784 at the age of 71 years and is buried in the Sanctuary fronting the Altar of our Lady (-?--?-) on the Gospel side.

"3rd. The Rev. Fr. Juliano López b. in Spain, died here on the 15th of July, 1797 at 35 years of age and is buried in the Sanctuary on the Gospel side in the tomb near the wall on the left.

"4th. The Very Rev. Fr. Fermin Francisco Lasuen, Vicar Foran. Second president of all the missions. B. in Spain and died here on the 26th of June, 1803. He is buried in the Sanctuary on the Gospel side in a stone tomb near the main altar.

Requiescant in pace

Taken from the records of the Church Angelo D. Casanova V. F. Rector of Monterey. Father Casanova's careful study of the records resulted in excavations in 1882 that were made and reported by Father Casanova as follows:

"In regard to the locating done in 1882, on the 3rd of July, of the remains of the padres buried in the sanctuary of San Carlos church in Carmelo Valleyit was done to satisfy the wishes of many, and to convince others of their error in thinking that Father Junipero Serra was not buried there. After giving notice in the papers of San Francisco, over four hundred people from the city, and from the Hotel del Monte, at the hour appointed, went to Carmelo. I. (Casanova) with the Record Defunctorum kept in the archives of the parish, in my hands, read aloud in Spanish and in English the certificate of Christian burial of each of the four Rt. Rev. missionaries, describing the place, the side and the order of each one buried, saying on such a day, in the sanctuary (or within the communion rail, on the Gospel side, I buried so and so. The heavy stone slab having been removed before the ceremony, the coffin of each stone tomb or grave was left visible. A man then went down and raised the lid of each coffin. The coffins were simple redwood, unplaned, and in a good state of preservation. The people all looked at the remains, first of Father Juan Crespi, the first that died, then on the remains of Father Junipero Serra. The skeletons were in good state, the ribs standing out in proper arch, part of the vestment in good order, also the heavy silk stole which is put only on priests, in good order and in one piece, two yards and a half long, with the silk fringes to it as good as new. We did not raise the coffins, but only viewed them and their contents to the satisfaction of all present. We did the same to the four corpses; anything more would have been improper, especially as the coffin of the last buried, the Rev. Father Lasuen, was going to pieces. Then the tombs were covered as before with stone slabs. The tomb of Father Junipero Serra, for better security, was filled with earth, so as to make it more difficult for any vandal to disturb his rest. and over that was placed the stone slab broken in four pieces."15

Father Adam made the following statement in the year 1884: "It is the general opinion of the old residents of Monterey that the new stone church, alluded to by Father Junipero, was built on the same spot where the old edifice stood, and according to this supposition the graves of the two first missionaries remained undisturbed and enclosed within the sanctuary of the new church, on the Gospel side, as they were in the temporary building." Father Adam has referred to those grown old in 1884 and whose childhood memories were based upon descriptions given by the older generation of the former edfice, the altar of which became the initial part of the altar of the present stone church.



¹⁵ The Call. San Francisco, Aug. 28, 1884. Vol. LVI, No. 89. Plate VI.

¹⁶ Rev. I. Adam. Life of Venerable Junipero Serra, op. cit., page 149.

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Those who through lack of understanding have created in the years that have passed an uncertainty regarding the burial of Father Serra, have not supported their theories with credible material.

The publication of an article in the San Francisco Evening Post, Feb. 2, 1882, strengthened doubt in the minds of many. It seems advisable to inquire into the reasons which were advanced in the article of the San Francisco Evening Post. The writer of that article considered it strange that the exact date of Father Serra's death had not been recorded. This date is found in Palou, op. cit., page 270, where it is given as St. Augustine's Day, and on page 269 is mentioned St. Augustine's Day, August 28. To give Palou's statements more completely, Father Serra died on St. Augustine's Day, August 28. 1784.

The writer proceeds with the statement that seven years previous to Casanova's investigations he interested himself in trying to locate Serra's grave.

"The ravages of time, neglect and the spoliation of relic hunters have made sad havoc with the deserted church. Until 1846 it was in a good state of preservation, and in that year the silver candlesticks on the high altar were standing in their places. The surreptitious removal of several relics led the ecclesiastical authorities to remove the more valuable ornaments, and the ancient pictures which adorned the walls, to the church in Monterey. Since then the work of spoliation has gone on until but little remains but the bare walls. The roof is almost entirely gone, the altar a mass of ruins, the buttresses partly destroyed, the floors long since rotted and covered with debris from the crumbling walls, the rudely carved stone fonts broken, and the belfry, from which the faithful Indians were once summoned to prayer from their peaceful duties on the hillside and valley, is tenanted by a solitary gray owl that screeches its disapproval as the tourist climbs up the crumbling staircase. In the center of the church are the graves of Father Serra and fifteen Governors of California when the territory was subject to Mexico. A weather-beaten pine board marks the location of each grave, but beyond that, except in one instance, there is nothing to show whose bones rest beneath. Loathsome weeds luxuriantly thrive above the graves, and gophers and squirrels burrow in the dust of the pioneers of California civilization. A venerable resident of Carmel Valley. however-a man of undoubted veracity-states that his mother, who



lived in the early part of the century, used to say that the grave of Father Serra was *cqui-distant from the altar and church door, near the wall, on the right,* and that it was marked by a stone slab with the inscription

Junipero Serra 1784.

Now, this is strong evidence that the grave of Father Serra is not in the sanctuary, but in the place above indicated."

It is interesting to find that this ardent investigator has undermined his statements unwittingly by publishing the following detailed account given by a resident of the Carmel valley, "a man of undoubted veracity." His story was a repetition of one by his mother, "who lived in the early part of the century, and who used to say that the grave of Father Serra was equi-distant from the altar and church door, near the wall, on the right, and that it was marked by a stone slab with the inscription, Junipero Serra, 1784." Thus it was taken for granted by the correspondent that one of the graves in the center of the church which he mentioned must have been Serra's as it appeared in strict accordance with the statement of the "mother" who had seen it "equi-distant from the altar and church door." He determined upon the graves in the center of the church halfway between the altar and the main entrance, utterly ignoring the spacious entrance to the right (map, No. 15) and which left unchanged within the sanctuary the grave of Serra "equi-distant from the altar and the church door"

Serra's removal was suggested also by baseless rumors which described his removal by ship and his burial in several different places, but these were unsupported by any authentic tradition or written record. It should be remembered that in Spain no question has been raised as to Serra's resting place, and Francisco Torrens y Nicolau writing in that country does not support such a theory.¹⁷ Within the altar of the Mission San Carolos Borromeo the body of Father Junipero Serra remains undisturbed. Requiescat in pace.

FRANCES RAND SMITH.

PALO ALTO, CALIFORNIA



¹⁷ Nicolau, Bosquejo histórico del insigne Franciscano V. P. F. Junípero Serra.

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APPENDIX I.

Descriptions to accompany map of earlier buildings of Mission San Carlos Borromeo. A survey of the buildings of the Mission of San Carlos which are known to have existed at the time of the death of Father Serra in August, 1784.

No. 1. The first building erected at the mission, which was a temporary shelter erected in 1771. Serra had "... for his dwelling a little shack in which he lived." Palou, op. cit., page 124. Apparently this shack stood as late as 1792, as a similar structure surmounted by a cross is represented by the Sykes sketch at the extreme left of the picture in Vancouver, A voyage of discovery. Vol. II, opposite p. 10.

No. 2. Serra's ". . . first work was the hewing out of a great cross, which, after having been blessed, was erected with the help of the soldiers and servants and fixed midway in the space destined for the quadrangle and which was near to the little house that served him for a dwelling. Palou, Vida; (James ed.) 124. This cross as well as the shack was observed by Vancouver when he visited the mission. Vancouver, A voyage of discovery, Vol. II, opposite p. 10.

Nos. 3, 4, 5, 6, 7, 8, and 9 were described in 1773 by Serra himself as the "main house" which was ". . . seven varas wide and fifty long. It is divided into six rooms, all with doors and locks. . . . One of the rooms serves provisionally as a church." Serra, Representación de 21 de Mayo, 1773, in Archivo de la Misión de Santa Bárbara, Vol. 1, 29-93.

Palou states that by August, 1771, the timbers were ready and that "soon a small chapel together with living quarters of four rooms, a large room for a granary, and also a house to be used as a dwelling and kitchen for the boys" were built. This first group of buildings was completed, he states, the last of December, 1771. Palou, Noticias, II, 291–294. Palou's statement appears to be of greater accuracy than that of Serra's when compared with the excavations recently made in the ruins by Father Mestres. Six rooms may be counted averaging seven varas in width, map, 4, 5, 6, 7, and 8, while 3, and 9 are needed to complete the length of fifty varas as given by Serra. Each statement requires supplementing by the other while the records of both historians are verified by the excavations.

No. 10. The stockade has been mentioned as conjectural, as this map is the first to be produced of the enclosure. The dotted outline conforms with the following, reported by Serra: "The stockade of rough timbers, thick and high with ravilins in the corners, is something more than seventy varas long and forty-three wide, and is closed at night with a key, although it is not secure because of lack of nails . . ." Serra, Representación de 21 de Mayo, 1773, in Archivo de la Misión de Santa Bárbara, Vol. 1, 92-93. Serra's dimensions and descriptions made but one location possible. It may readily be seen that he was limited to a considerable extent by the edge of the canyon which made an eastern boundary, and there was as great a limitation in the slope to the northward. Serra states that the stockade was closed at night with a key. This appears to explain in part the old Indian legend that an entrance to the mission grounds



stood at an early date at the northeast corner of the court and in line with the outer wall where the bridge now stands. It is not known how long the stockade remained, but it may well be considered to have been a temporary structure.

No. 11. The smaller court to the north doubtless comprised the group of buildings known as the quarters of the surgeon and servants. The buildings must have been in a state of good preservation as late as 1840, as they were represented in 1839 by Alexander Forbes in his history of California. In 1908 the ground level upon which these buildings were placed still showed a profusion of broken tiles.

No. 12. Site of altar of old adobe church. This was the building where Fathers Crespi and Serra conducted church services and finally were buried.

No. 13. The exact distance which Serra walked from his cell to the church was 100 varas or 278 feet. There he received the Holy Viaticum from Palou shortly before he died.

No. 14. Site of old adobe church, the length of which is not known, however its size was sufficient to accommodate six hundred people.

No. 15. Position of door described by woman who lived in early part of nineteenth century "and who used to say that the grave of Father Serra was equi-distant from the altar and church door, near the wall, on the right, and that it was marked by a stone slab with the inscription, Junipero Serra, 1784." Sun Francisco Evening Post, Feb. 2, 1882. This doorway is in the present stone church.

F. R. S.

APPENDIX II.

SARCOPHAGUS OF FRAY SERRA IS UNVEILED

Spain, America and Papal Authority, Represented in Solemn Rites at El Carmelo Mission

Monterey, Oct. 12, 1924.—An unsung hero received the honor of church and state and king today when the sarcophagus of Fray Junipero Serra was unveiled at El Carmelo Mission in a stately ceremonial.

Official representatives of the King of Spain, the American government and the church supplemented by a throng of thousands of people attended the mass which prefaced the unveiling ceremony of the Serra memorial in the mission church.

The sarcophagus of bronze and concrete which is the masterpiece of Sculptor Jo Mora and the dream of Father Ramon Mestres of El Carmelo Mission, stood veiled in triple flags as the ritual of unveiling began. The Stars and Stripes, the red and yellow banner of Spain and the gold flag of the Popes of Rome were removed one by one as the ceremony proceeded and the full beauty of the work lay revealed.

The national anthem of Spain pealed out as the Marquis de Viana and Consul Don José Ximeno of Spain lifted the flag of Alfonso which shrouded the head of the group. The strains of "America" rang through the lofty chapel

crypt as Jo Mora, Jr., and Patricia Mora, son and daughter of the sculptor, removed the Stars and Stripes from the foot.

The pontifical flag was drawn back by Father Mestres and Monsignor Gleason. A hush fell as the bronze effigy of Junipero Serra, so potent in its ascetic appeal lay fully revealed, thin hands crossed on his breast, the gaunt face that is a composite of soldier and saint framed by the back flung cowl, his feet that trod numberless miles of California coast, resting on the crouched form of a bear. Three guardian monks, executed life size in bronze, are grouped about the bier.

Memorial wreaths of flowers were then laid about the foot of the sarcophagus by representatives of California's 21 missions, who answered the roll call each with a brief verbal tribute for the man who brought civilization to this Western coast fifteen years before the Pilgrim fathers landed in America, and five years before the founding of Jamestown.

The dignity of the sarcophagus unveiled at Carmel, worthy of a king, is a tribute of the land that knew his first coming and is his final resting place. Father Serra's body will not be removed from the simple grave it occupies in the chapel beyond, at the Gospel side of the altar. This is in accord with the simple rigor of his life.

Following the roll call of the missions a speech was made by the Marquis De Viana, who addressed the throng in Spanish. Addresses were also made by Colonel Edmund Brees, Carmel Martin and Father Mestres.

Rev. Monsignor Joseph M. Gleason delivered the memorial sermon at the commemorative mass.

MOLLIE MERRICK.

San Francisco Examiner, October 13, 1924

Thursday, October 16, the Right Reverend J. J. Cantwell, Bishop of Los Angeles and San Diego, Monsignor Joseph M. Gleason of Palo Alto, and many visiting clergy attended the dedication of the sarcophagus, in which His Grace the Most Reverend Edward J. Hanna, Archbishop of San Francisco, participated.

F. R. S.



SYNALEPHA AND SYNERESIS IN MODERN SPANISH

In the learning of a correct Spanish pronunciation one of the most perplexing problems that the student meets at the outset is the correct pronunciation of contiguous vowels both between words and within words. Elision is very rare in Spanish and in reality occurs only in dialectic Spanish. In the case of like vowels coming together between words contraction is the rule, but when like vowels come together within a word contraction takes place only in certain special cases. In general whether between words or within a word vowels that come together are pronounced in a single syllable, but both losing a little of their original vocalic character, one often losing its accent if it has any, one vowel often becoming consonantal, etc., etc. It is often said by those who do not know the Spanish language that Spanish is pronounced as it is written. Nothing could be farther from the truth than such an assertion. Spanish is not pronounced as it is written. In the case of contiguous vowels it is well-night impossible to pronounce the groups correctly without careful guidance and patient practice in the observation of certain definite rules.

The problem of the pronunciation of contiguous vowels in Spanish divides itself into two parts, the study of contiguous vowels between words, or synalepha (and hiatus), and the study of contiguous vowels within a word, or syneresis (and dieresis). Phonetically synalepha and syneresis are one and the same thing. The pronunciation of the vowels e and a in one syllable in me han, meán, we call synalepha, and in real, reál, we call syneresis, although phonetically eá has the same pronunciation in both cases. They are not subject to the same rules in their application, however, and synalepha is by far of more frequent occurrence than syneresis. In the following pages we propose to give the simple and ordinary rules that govern these two phenomena in modern Spanish.

I. SYNALEPHA

In general it may be said that synalepha is the most difficult problem that the student of Spanish encounters in the attempt to acquire a mastery of spoken Spanish and one that continues to give trouble even after the student has acquired a fairly good command



of the spoken language, and after the most difficult sounds, such as the clear distinctions between the open and closed vowels, the exact pronunciation of the continuants b, d and g as opposed to the corresponding explosives, the distinction between the alveolar Spanish s and the English dental s, the trilled r, and other difficult sounds, have been well learned and mastered. Synalepha is a very rebellious subject. Students of Spanish learn from a patient and careful teacher a fairly good pronunciation of all the Spanish sounds. In their daily class-work they learn to read easy sentences and most of the sounds are accurately pronounced. The result is a fairly good pronunciation. But the teacher does not speak perfect Spanish and a very important factor has been neglected. There can be little criticism of the isolated sounds of the students' pronunciation and yet the result is not a good Spanish pronunciation. The vocalic combinations are not properly made and the Spanish that is read or spoken is a kind of Spanish that in spite of being Spanish is really not Spanish. One can easily excuse the foreigner who does not speak perfectly a language that is not his own; but the teacher of Spanish should at least attempt to teach Spanish the way the Spanish actually speak it.' I have for many years waged war against the teacher of Spanish who teaches Spanish and pronounces the Spanish consonants b, d and g as ordinary explosives and paying no attention whatever to the continuants b, d and g. I have also waged war against Spanish teachers who pronounce all the Spanish vowels as if each had only one fixed and invariable quality. With such a fine and authoritative treatise on Spanish pronunciation as the work of Navarro Tomás it is really a pity that so many of our teachers do not at least make a serious attempt to teach Spanish pronunciation as it should be.1

Let us return, however, to our subject, synalepha. The majority of the students who come to Stanford University to enter my class in advanced composition and conversation, a third-year college course in Spanish grammar, composition and oral work, after having four years of high school or two years of college work in Spanish, have a rather poor command of spoken Spanish. They understand isolated words, and also easy phrases when pronounced slowly with American accent and intonation. A simple, ordinary sentence like *Vino a*

¹ Tomás Navarro Tomás, Manual de Pronunciación Española, first edition, Madrid, 1918; second edition, Madrid, 1921. A German edition appeared in 1922.

verme, if properly pronounced in correct Spanish, stumps many of them because they have been accustomed to pronounce all vowels separately, whereas synalepha in the case of contiguous vowels is almost a universal rule in Spanish; and a longer sentence like Y empezó a decir que su amigo estaba aquí, when correctly and rapidly pronounced, is absolutely unintelligible to most of them. The first sentence pronounced with syllabic division thus, Vi-no-avér-me, is seldom heard in Spanish. The ordinary pronunciation that one would expect to hear everywhere is with the syllabic division thus, Vi-noa-vér-me, with synalepha in the second syllable. In the second sentence above given the correct phonetic syllabication is. Yem-pe-zoá-de-cír-que-sua-mí-goes-tá-ba-quí, with synalepha in the first, third, seventh, ninth, and eleventh syllables, respectively. That is the way Spanish people speak and phonetic syllabication does not always follow the orthographic syllabication. In the last case there are actually only twelve syllables pronounced, whereas in the orthographic Spanish there are actually seventeen. In learning the correct pronunciation of any language there is a great difference between pronouncing twelve syllables or seventeen. In the sentence in question the problem of the American student is to get rid of the five extra syllables. If that happens in one sentence the reader can imagine the number of syllables to the page that the American student will have to kill in reading Spanish or for every five minutes of oral Spanish.

The importance of the problem of synalepha in modern Spanish presented itself vividly to me four years ago when I lived for several months in Castile, especially in the provinces of Burgos, Valladolid, Avila, and Madrid, and I then decided to make a study of the problem for my own use in my class work. The result, of course, was nothing new or revolutionary. The fundamental rules for synalepha have been well known.\(^1\) A practical presentation of the fundamental rules, however, for the use of our teachers and students seemed to me to be very necessary. This is what I have tried to do.

Synalepha is the union of two or more vowels of different words into one syllable. In most cases we have to do with only two vowels,



¹ See Navarro Tomás, Manual de Pronunciación Española, pages 119-132. The phonetic texts given on pages 195-223, however, are much more useful for our purposes, for in these we can see the exact pronunciation of the resulting groups.

the last vowel of one word and the initial vowel of the following word. In general, then, we may define synalepha as the pronunciation in one syllable of two or more contiguous vowels that belong to different words.

The opposite of synalepha is hiatus. Hiatus is the pronunciation of contiguous vowels of different words as independent syllables. When hiatus occurs synalepha is excluded and when synalepha occurs hiatus is necessarily excluded. When vowels come together we have either one or the other of the phenomena. In Spanish synalepha is the rule and hiatus is rare. However, hiatus is sometimes favored. Before we proceed to state in detail the rules governing the use of synalepha in modern Spanish let us first state when hiatus, which is the exception, occurs. For the sake of brevity and simplicity it is well to speak only of two contiguous vowels instead of two or more.

- A. Hiatus is favored in the following cases:
- 1. When for emphasis or contrast the words in question are the important words of the phonic group. Examples:

No hay nada. Su hijo y el mío. no-ái-ná-da. su-í-jo-yel-mí-o.

When the contiguous vowels come at the end of a phonic group, especially in poetry. Examples:

Ella compró uno. Me gusta más la otra. Y no me dijo que iba. é-lla-com-pró-ú-no. me-gús-ta-más-la-ó-tra. i-no-me-dí-jo-que-í-ba.

The above are exceptions and rare cases.

- B. When the final vowel of a word is followed by the initial vowel of the following word within a phonic group synalepha is the rule, and both vowels are pronounced in one syllable. The general rules governing the use of synalepha are the following:
- 1. When two like vowels come together in a phonic group both are pronounced together in one syllable. Synalepha here becomes contraction. Examples:

Va ahora a la casa. Le he dicho eso ya. Me está esperando. Cuando Rodrigo esto oyó. va-ó-ra-la-cá-sa. le-dí-choé-so-yá. mes-táes-pe-rán-do. cuán-do-ro-drí-goés-to-yó.

¹ A group of words pronounced between pauses.

Ni iba ni venia. De esta manera habló. ní-ba-ni-ve-ní-a. dés-ta-ma-né-ra-bló.

2. When two unlike vowels come together in a phonic group and both are strong vowels they are pronounced together in one syllable, each losing a little of its original vocalic character. The vowel that originally had the more stress usually retains it, but the vowel a, especially the preposition a, has a strong tendency to attract the accent. The yowel e of the monosyllables de, le, me, se. te, que, el, en, is especially weak and indistinct. Examples:

No me han hablado. No han dicho nada. Siempre ha estado enfermo. Se han tardado mucho. Está en la entrada. Empezó a saltar.

no-meá-na-blá-do. noan-di-cho-na-da. siém-preáes-tá-doen-fér-mo. seán-tar-dá-do-mú-cho. es-táen-laen-trá-da. em-pe-zoá-sal-tár. ví-noa-vér-noa.

3. When a strong vowel is followed by a weak vowel in a phonic group both are pronounced together in one syllable and the result is phonetically a diphthong. Examples:

No me hicieron nada. Lo hicieron en seguida. La historia me interesa. Vaya un enredo. Estaba una italiana.

Vino a vernos.

no-mei-cié-ron-ná-da. loi-cié-ro-nen-se-guí-da. lais-tó-ria-mein-te-ré-sa. vá-yau-nen-ré-do. es-tá-bau-nai-ta-liá-na.

When the weak vowel of groups like those above has the accent, hiatus may take place, but even here synalepha is by far more common, and there is a shift of accent. Examples:

No hizo lo que le diie. El hombre iba muy aprisa. A la hija la vimos esta mañana. a-lái-ja-la-ví-mo-sés-ta-ma-ñá-na.

nói-zo-lo-que-le-dí-ie. el-óm-bréi-ba-muy-a-prí-sa.

In the above cases the words that have the contiguous vowels must not be the important words used for emphasis or contrast and must not be at the end of the phonic group, for in those cases hiatus would be favored according to A, above:

El no lo hiso. clla no iba

él-no-lo-ízo. é-lla-no-í-ba.

4. When a weak yowel is followed by either a strong or a weak vowel in a phonic group both are pronounced together in one syllable. the weak vowel becoming consonantal. The i is pronounced like English y and u is pronounced like English ∞ . Examples:

Si ese hombre es mi amigo. No sé si es verdad. Vi a tu amigo esta tarde. Su hermano llegó. Tú cres mi abuelita. No fué ni uno. sié-seóm-brés-miá-mí-go. no-sé-siés-ver-dád. v:á-tua-mí-goés-ta-tár-de. suer-má-no-lle-gó. tué-res-mia-bue-lí-ta. no-fué-niú-no.

When both vowels are accented hiatus may occur in slow, careful pronunciation in any case of contiguous vowels, such as $T\hat{u}$ ercs. Ha ido; but in rapid, familiar conversation synalepha is the rule even in these cases, unless the case comes under A, above.

- 5. The pronunciation of the conjunction y presents a special problem.
- a. When it is absolutely initial in a phonic group before a consonant or between consonants anywhere, it is pronounced like a Spanish closed *i* in *silla*:

Y decía la verdad. Vinieron niños y niñas. i-de-cí-a-la-ver-dád. vi-nié-ron-ní-ño-si-ní-ñas.

b. When y follows a vowel in a phonic group before a consonant it is joined to the preceding vowel and the result is phonetically a diphthong as in the case of rule for synalepha No. 3 above. Examples:

El padre y la madre entraron. Entraba y salía. Vino y me dijo. el-pá-drei-la má-dren trá-ron. en-trá-bai-sa-lí-a. ví-noi-me-dí-jo.

c. When it comes after a consonant and before a vowel with which it forms a syllable in the same phonic group it becomes semi-consonantal and is pronounced like English y:

Tengo diez y ocho años. Empezó a gritar y a saltar. tén-go-die-zyó-choá-ños. em-pe-zoá-gri-tá-rya-sal-tár.

d. When y is initial in a phonic group before a vowel it becomes a pure consonant and is pronounced like Spanish y in yo, ya or ayudar. It must be remembered that Spanish y is not pronounced here like the English y, which is pronounced like the Spanish i in bien or serio. Examples:

Y era así como él decía. Y entonces habló. Llegó la noche, y antes de retirarse.... yé-ra-sí-co-moél-de-cí-a. yen-tón-ce-sa-bló. lle-gó-la-nó-che-yán-tes-dere-ti-rár-se....

II SYXERESIS

When vowels come together within a word they may be pronounced separately or they may unite to form a single syllable. If they are pronounced separately so that each vowel is a separate syllable the phenomenon is called dieresis, or hiatus within a word. If the vowels are pronounced together in one syllable the resulting phenomenon is called syneresis.

In isolated words the general rules for the proper syllabic division in the case of contiguous vowels within a word are simple and well-known.

a. Two strong vowels coming together retain their original syllabic values and the result is dieresis:

desea, veamos, caer, veo de-sé-a, ve-á-mos, ca-ér, vé-o loar, ahorrar lo-ár, a-o-rrár

b. If a strong vowel is followed by a weak vowel the weak vowel loses its full vocalic character, the two vowels are pronounced together in one syllable, and the result is a diphthong:

aire, hay, oigo, hoy, deuda, causa céu-da, cáu-sa

c. When in cases such as the above the weak vowel has the accent and syneresis does not occur the weak vowel has the accent mark:

cuido, reir, oido,

ca-i-do, re-ir, o-i-do

d. If a weak vowel is followed by any vowel, whether strong or weak, syneresis results and the first vowel becomes consonantal. The i is pronounced like English y and the u is pronounced like English w:

bien, tiene, puedo,
cuando, agua, ruido,
fui, ciudad
bién, tié-ne, pué-do,
cuando, agua, ruido,
fui, ciu-dád
fui, ciu-dád

e. When in cases such as the above the first vowel has the stress the result is dieresis and the first vowel has the accent mark:

dia, vacio, flúido,

di-a, va-ci-o, flú-i-do

Many of the above groups remain unchanged no matter what the position of the word may be in the phonic group or sentence, for example, such cases as the diphthongal groups ai, au, oy, ci (b), and the consonant+vowel groups ia, ic, io, ua, uc, iu, etc., (d). Such words as aire, causa, rey, peine, voy, hacia, bien, serio, cuando,

puede, have the same pronunciation whether pronounced as isolated words or within a phonic or longer speech group.

In the case of such groups as those of (a), (c) and (e), however the above rules apply in general only when we consider words as isolated. The moment words that have such groups are used in the phrase, the original dieresis is frequently dissolved and the result is syneresis. The rules that govern these changes are not as fixed as those that govern the use of synalepha, but in some respects they follow similar lines of development. In the following outline of the general rules for the application of syneresis in modern Spanish we are dealing not with isolated words but with words in sentences. For that reason the position of the word is of the greatest importance in deciding whether we should pronounce it with dieresis or syneresis.

1. When the word that has the contiguous vowels in question is the emphatic word of a phonic group or comes at the end of a phonic group, or is in the absolutely final position, dieresis is the rule and syneresis is very rare:

Vea para que lo crea. Eso era lo beor. No vi lo que había. Es necesario leer.

Ver v creer, eso es lo que desco. vé-ri-cre-ér, e-soés-lo-que-de-sé-o. vé-a-pá-ra-que-lo-cré-a. é-so-é-ra-lo-pe-ór. no-ví-lo-quea-bí-a. és-ne-ce-sá-rio-le-ér.

2. When the word in question is not the emphatic word anywhere, and when it does not come at the end of a phonic group, or is not in the absolutely final position, syneresis is the rule, and there may be a shift of accent. In the case of like vowels contraction occurs:

Yo no puedo creer todo eso. El peor de todos es Juan. No habia dicho la verdad. Se rascó todo el día. El día menos esperado. Ahi va el que usted quería.

yó-no-pué-do-crér-tó-doé-so. el-peór-de-tó-do-sés-juán. noá-biá-dí-cho-la-ver-dád. se-pa-seó-tó-doel-dí-a. el-diá-mé-no-ses-pe-rá-do. ái-váel-queus-té-que-rí-a.

3. In the groups ca and co, syneresis is the rule when the accent falls on the last syllable of the group, or when the group precedes the accented syllable:

Descaba hablar con mi padre. No auicro velcar con él. Teodora v Leonor le vieron.

de-seá-ba-blár-con-mi-pá-dre. no-quié-ro-pe-leár-co-nél. teo-dó-rai-leo-nór-le-vié-ron.

No deseamos hacerlo.

Voy a pasearme.

Es el campeón.

no-de-seá-mo-sa-cér-lo.
vó-ya-pa-seár-me.
é-sel-cam-peón.

When in the groups ca, co, the accent falls on the first vowel the word is governed by rules 1 and 2, and we may have either dieresis or syneresis.

In accordance with rule 3 it follows that all such common words as desear, pasear, menear, telefonear, etc., are pronounced with syneresis in the groups $c\dot{a}$, $e\dot{o}$. In the conjugation of these verbs, therefore, the disyllabic group e-a and the syllabic group ea alternate, even in the same tense:

deseo	descamos	de-sé-o	de-seá-mos
d esea s	deseáis	de-sé-as	de-seáis
desea	desean	de-sé-a	de-sé-an
descé	descamos	de-se-é	de-seá-mos
descaste	descasteis	de-seás-te	de-seás-teis
deseó	descaron	de-seó	de-seá-ron

The rules that we have given both for synalepha and syneresis are to be applied, of course, with great care and only under the guidance of one who speaks Spanish well. And it must be remembered that in general they hold absolutely only in familiar conversation and in poetry.

HL SYNALEPHA IN SPANISH VERSE

In poetry synalepha is the more common phenomenon of the two. It is of such frequent occurrence that it is perhaps the greatest obstacle in the correct reading of Spanish verse for those who do not understand its use. A rigid application of the laws of synalepha is absolutely necessary for the intelligent reading of most Spanish verse because most of the poetry that is composed in Spanish is rigidly syllabic, syllabism and stress-accent being the fundamental factors in the determination of rhythm.

In 500 octosyllabic verses from Echegaray's El Gran Galcoto, (the first 200 lines of Act I, the first 200 of Act II, and the first 100 of Act III) there are 364 cases of synalepha and only one case of hiatus. In the same number of octosyllabic verses from López de Alyala's Consuelo (taken from Acts I, II and III) there are 372 cases of synalepha and seven cases of hiatus. In these one thousand octosyllabic verses

taken from two dramatic poets of the end of the nineteenth century (Consuclo, 1878, El Gran Galcoto, 1881), we have 736 cases of synalepha and only 8 of hiatus, or about 98+% synalepha and 1+% hiatus.

In modern poetry the relation of synalepha to hiatus is in the same proportion. The rules have been practically fixed since the seventeenth century.\(^1\) In 82 Alexandrine verses from Martinez Sierra, the intermedio of Canción de Cuna, there are 94 cases of synalepha and one case of hiatus. In this verse there is a heavy cæsura in the middle and hiatus at the cæsura is therefore not counted. In the following eight lines of the intermedio all cases of synalepha are indicated and the syllabication is indicated below each verse to show the syllabic division. This verse consists of two members or hemistiches, each ending in a sixth accented syllable, with one or two unaccented after the sixth. Up to and including the last accented syllable of each hemistich there must be exactly six syllables.

ha-béis-ve-ní-doa-quí-pa-raes-cu-chá-run-cuén-to, y os han hecho saltar las tapias de un convento. yo-sá-ne-cho-sal-tár-las-tá-pias-deun-con-vén-to.

j-Atrevimiento insigne! ¡Casi profanación!
a-tre-vi-mién-toin-síg-ne-cá-si-pro-fa-na-ción.

Mas, ¿ qué no hará un poeta por buscar la emoción!
mas-qué-noa-ráun-po-é-ta-por-bus-cár-lae-mo-ción.

Habéis venido aquí para escuchar un cuento.

Perdonadle, monjitas, el que se haya atrevido per-do-nád-le-mon-jí-tas-el-que-sehá-ya-tre-ví-do a turbar la serena quietud de vuestro nido, a-tur-bár-la-se-ré-na-quie-túd-de-vues-tro-ní-do,

encendiendo en la paz de este huerto cerrado en-cen-dién-doen-la-páz-des-te-huér-to-ce-rrá-do

el fuego del amor a que habéis renunciado. el-fué-go-de-la-mór-a-queha-béis--re-nun-ciá-do

In Rubén Dario's Canción de otoño en primavera (69 enneasyllabie verses) there are 40 cases of synalepha and 3 cases of hiatus. In many

³In the Classic Period the relation was about 95 to 97 per cent synalepha, 3 to 5 per cent hiatus. I have the exact figures for several authors but will not burden the reader with them here.

of the compositions of Dario where he juggles with new metres and in those, such as this one, that are rare in Spanish poetry the use of hiatus is less rare. When he uses the traditional metres, however, those that have a close relation to the actual spoken language of the Spanish people, the use synalepha rises proportionally and hiatus is, as with other poets, very, very rare. In 81 octosyllabic verses, for example, (A Goya and A Margarita Debayle) there are 93 cases of synalepha and only one case of hiatus. Here Dario follows the general rule in modern Spanish poetry. The following two octosyllabic strophies from the second of Dario's compositions above cited show the cases where synalepha occurs. The final accent of each verse falls on the seventh syllable, and this final seventh accented syllable may be followed by one or two unaccented syllable or syllables. Up to and including the last accented syllable each verse, therefore, must have exactly seven syllables.

Una tarde la princesa
vió una estrella aparecer;
la princesa era traviesa
y la quiso ir a coyer.

Pucs se fué la niña bella,
bajo el ciclo y sobre el mar,
a cortar la blanca estrella
ane la hacia suspirar.

ú-na-tár-de-la-prin-cé-sa
vióu-naes-tré-lla-pa-re-cér;
la-prin-cé-sae-ra-tra-vié-sa
y-la-quí-soi-ra-co-gér.

pues-se-fué-la-ní-ña-bé-lla,
bá-joel-cié-loi-só-brel-már,
a-cor-tár-la-blán-caes-tré-lla

que-la-cía-sus-pi-rár.

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CHARACTER SOURCES OF TAUNAY'S INNOCENCIA

In the Introduction to the recent edition of Taunay's Innocencia (D. C. Heath & Co.), reference is made (page XXII) to a forthcoming volume containing material by Taunay hitherto unedited, largely descriptive of regions traversed and characters encountered by him on his return to civilization after the calamitous invasion of Paraguay by Brazilian troops in 1867 ("a retirada da Laguna"). Portions of this book now published by Taunay's son under the title Viagens de Outr'ora (Weiszflog Irmãos, São Paulo) furnish interesting and valuable data covering the sources of various characters in the novel. Taunay's post as secretary to a command of engineers in the Paraguayan campaign warranted his being chosen as bearer to Court of the official correspondence of the expedition, and on the 17th of June, 1867, he set off eastward, arriving at Rio de Janeiro August 1st, following. It is the diary of this toilsome journey of a thousand miles through the wilderness, under the sub-title "Viagem de regresso de Matto Grosso á Corte," that places before us the material above alluded to, and gives us the atmospheric background for the whole of Innocencia

Some of the characters drawn in the novel are composite pictures, others are true portraits, as in the case of O Pauda and Major Taques, while still others appear to have been modified appreciably from the originals. Thus Cyrino, the hero of the story, has undergone a complete metamorphosis and is glorified at the hands of Taunay, for the original of this character was, as we now learn, grossly ignorant, bombastic and coarse, and even charged with transporting at one time the epidemic of cholera morbus from Paraguay to Rio.

Taunay—to enter into the details of the diary—while stopping at the rancho of one José Roberto, was taken with headaches, and was advised to consult an itinerant physician who by chance was sojourning at a neighboring fazenda, "um doutor medico que vinha da villa (Sant' Anna do Paranahyba) com remedios para todas as molestias, e que já tinha feito grandes curas em feridas bravas e maleitas." Out of curiosity Taunay went to see the doctor and met "um homem de meia idade, pretencioso, quasi grosseiro, e supinamente ignorante." who went about palming off his drugs upon the

unwary dwellers of the sertão. He was also a gossiper, an exaggerator, and something of an alarmist, for he did not hesitate to give to Taunay the disturbing news that cholera morbus was rampant and deadly at the capital, Rio de Janeiro. On arriving at Sant' Anna, Taunay found that this same "doutor" had himself been the bearer of the disease, and that his sensational story of its mortality referred to the havoc it had played in parts of the Brazilian army where Taunay had himself been serving. Taunay has shown great skill in disassociating these unsavory characteristics from his hero. The one questionable feature in Cyrino's personality that Taunay retains from the original, that of his practising medicine without authority, only adds strength to the character and increases its pathos. (Cf. Innocencia [Heath] page 98, lines 17–19.)

Percira, with his sense of hospitality, might represent almost any of the sertanejos, for, as Taunay himself states, hospitality is not rare in the interior. The Pereira of the story, however, is a composite of three individuals, and a possible fourth, whom Taunay met on his journey. The name Pereira, a very common one in Portuguese, is taken from José Pereira, "bom mineiro," who combines the rare quality of amiability on the part of the fazendeiro with that of hospitality, and memories of whom, Taunay says, were more pleasing than those of any other of the sertanejos. He was "bom pai de familia," living in the desert a tranquil life, and inspiring confidence by his simple honesty. His retiro, upon the outposts of the sertão of Sant' Anna, with the smiling cordiality of its owner, "nacida do coração," always brought down the blessings of those whom chance had led to partake of its hospitality.

It was on the day of leaving the home of this José Pereira that the dwarf was met who furnishes the *Tico* of the novel. The diary informs us in this connection that at two o'clock on a certain afternoon a few huts were reached at the banks of the Sucuriú, sheltering a half-dozen or so of most miserable inhabitants, all limp and yellow with malaria. The most intelligent of these poor creatures was a dwarf, who was also mute, but still able to carry on a conversation by means of frantic gesticulation. He it was who ferried the party across the river in a canoe, receiving in recompense the princely sum of 200 reis (4 cents), but which to him represented such wealth that he literally leaped for joy, dofting his hat to his benefactors and bowing interminably.



The Pereira of the novel, father of a beautiful daughter, was suggested by José Garcia, whose house, we learn, was situated in the sandy plain not far from the Sucuriú River. The daughter, of great beauty, was hardly at the age of maturity, yet was already promised in marriage ("votada ao sacrificio," as Taunay qualifies it) to one of her neighbor cousins. Taunay states in this connection that such marriage of near relatives was quite usual in the inferior, owing to the limited number of families of equal social status. We may say here that except as represented by this relative of Garcia, Manccão of the novel is an out-and-out creation of Taunay.

The third individual going to make up the character of Pereira was a certain Joaquim Thiago. In him we see the sertanejo who furnishes the austere and suspicious side of the Pereira of the novel. According to the diary, when the travelers arrived at Thiago's rancho, only silence greeted them. After vainly clapping their hands to call the attention of the dwellers within they entered a long hallway infested with pigs and hens. Finally a negro woman appeared with towels and tableware which she deposited upon the table with an air none too hospitable. This, by the way, is the Maria Conga appearing in Innocencia, and Taunay in his fictional development of her has endowed her with amiable qualities not evident in the original character.

After a simple repast of beans, rice, plenty of cornmeal, and finally greens, the slave (Maria) disappeared; and with such alacrity that the rather unwelcome guests had no opportunity to express their appreciation, and evidently did not see at all the master of the household. Taunay generously condones such lack of hospitality, on the ground that the *sertanejos* must, in sheer charitableness entertain arriving wayfarers, too infrequent to warrant inns for their accommodation, but still in large enough numbers to place a rather heavy burden upon the homes to which they must apply.

It would seem that in creating the character of Pereira, Taunay may have had in mind also the fazendeiro Manoel Coelho, who, according to the diary, welcomed him most cordially and at once ordered his two children to be brought out as part of his display of hospitality. One of these children, the daughter (who with the fore-mentioned daughter of José Garcia, forms our only clue to the character of Innocencia herself) was a most captivating young lady, whose beauty was the pride of the region. She was also a girl of

great modesty, although not over-shy, and was evidently an object of attraction to the chance wayfarers. This father Coelho was afflicted with engasgo, a sort of irritation of the stomach, aggravated, Taunay tells us, by the prescription on the part of quacks of the milk of the jaracatiá (carica dodecaphylla), a most violent and pernicious purge. In passing we should say that this Manoel Coelho is O Coelho—the "empalamado" of the unabridged Innocencia, although in the novel Taunay makes no mention of his children, and has him come over to Pereira's rancho for medical treatment.

Following an uncomfortable night spent at the rancho of the Joaquim Thiago mentioned shortly above, a rancho open to the rain and cold winds, Taunay and his party journeyed for four leagues over expanses covered with the beautiful buritý palms, to the house of Antonio de Pauda. This is O Pauda of the novel, and not much need be added from the original sources to the characterization given in the Introduction to Innocencia (page XXI), except that his was the best establishment, house, land, dependencies, etc., within a radius of a hundred and fifty leagues. Taunay made good use of the prerequisite of tickling the vanity of this particular host, for he was served to a good dinner, with coffee and molasses, and to beds on the ground floor, with straw mattresses, pillows and even sheets of some coarse material. Taunay's grateful praise for these unlookedfor niceties brought forth a tirade of endless boasting on the part of the host and the story of his refusal of a lieutenant's post in the National Guard. Taunay did the honor also of giving some instruction in Portuguese and geography to Pauda's son, and as a sort of climax of tactfulness, wrote his notes of the day in the presence of his host, reading them aloud, thus further swelling the vanity of his man by permitting him to hear the fine sentiments of his visitor concerning so "notavel" a "mineiro."

We learn from the diary that the two scrtanejos, O Leal and Albino Lata (or Latta, as it appears therein), were likewise characters drawn from life. O Leal was Joaquim Leal, blessed with a wife of prudence, who, owing to the absence of her lord and master when Taunay reached that point in his journey, compelled him and his party to lodge in an old barn rather than the regular guest room of the house. In connection with his stay at the Leal rancho, Taunay takes occasion to characterize the generality of houses in those parts, probably not wishing to speak directly in derogation of Leal. He

mentions their comfortable aspect, their roofs of tile or thatch, their vastness, etc., but ends with a vivid statement of their untidy and filthy condition, with corncobs strewn about the yards and hordes of emaciated and famished swine infesting the premises and driving the denizens of the ranchos about with an unwelcome degree of ferocity.

At the outset of the journey, on the left bank of the Rio Verde, Taunay meets also a merchant by the name of Leal, a poor fellow in trouble enough, with a family stricken with malaria and some of his comrades already dead. Except in name, this Leal, however, has nothing in common with O Leal of our story. As regards Albino Lata, mention is merely made of his house and the "pedaço bonito de estrada" between it and Leal's, the "bonito trecho de caminho" of the novel (page 1, line 26). Taunay waxes rather enthusiastic over the beauty of the nine miles of country separating these two farmers' homes. The trees along the way, he says, most gracefully shade the grass-covered ground, affording delightful vistas through them, the landscape producing an ensemble as if laid out from some artist's design.

Four leagues away from the house of Albino Lata, over rolling fields, lay the "sezonatica e decadente villa" of Sant' Anna do Paranahyba, the focus of our story. It may not be out of place here to quote Taunay's description of the town, as it is so closely associated with the action of the novel, and leads us directly to the meeting with Major Martinho de Mello Taques, a rather prominent character in the unabridged Innocencia, the picture of whose house, shown on page 65 of the Heath edition, was given its editor by Taunay's son, Affonso d'Escragnolle Taunay.

"The aspect of the town was to us extremely picturesque, perhaps on account of the ardent desire we had of reaching it, this terminal point of the sertão of Matto Grosso and the last bond that held us to that province in which we had suffered so much; perhaps on account of the season in which we were arriving there..... Crossing a ravine with its water-course, and going up a slope where are some miserable huts, one arrives at the principal street of the town, formerly a flourishing center of population, but now decimated by malarial fevers caused by the overflowing of the Paranahyba... 800 inhabitants, more or less, three or four streets in good alignment, the mother church still under construction, begun many lustrums ago, a melancholy type of town in a state of decadence; silence on every hand, anemic children, pallid women, lifeless men—

this is Sant' Anna, a point of controversy between Goyaz and Matto Grosso, the latter claiming its possession on account of having founded it, and the former for having given its means of existence, sending to it at the request of its inhabitants, the school-teacher, priest and other dignitaries

"We went for entertainment to the house of Martim Francisco de Mello Taques, the only one in town with two stories, and the hospitable manner in which that gentleman treated us called forth our heartfelt gratitude. . . . We had a delicious dinner, good wine, good attention, and finally, excellent beds, in which, after a brief conversation with the master of the house, which out of consideration for us he cut short, we were able to stretch our wearied limbs; now long accustomed to the hard lumps and creases of a skin spread out upon the ground."

And the next morning at three o'clock Taunay and his companions are astir and by the light of the moon making their way to the little church for a special early mass, where they solemnly thank God for their deliverance from the frightful ordeals of the Paraguayan campaign, and mourn the loss of those comrades who were sleeping their last sleep under foreign sod, or whose bones were bleaching, still unburied, in the wilderness left behind.

Though not included in the new Taunay material under consideration, the discussion of sources of *Innocencia* would hardly be complete without some reference to the enthusiastic naturalist *Meyer*. It is not probable that a character so skillfully portrayed could exist without a definite original in mind.

The late Alfredo de Carvalho (1871–1916) of Pernambuco, in a recent study, Tres Naturalistas (São Paulo, 1918), maintains, with seeming justice, that our naïve and and jocund Guilherme Tembel Meyer was none other than the eccentric Barão de Langsdorff, with whom Taunay's father was intimately acquainted. This gentleman passed a life of strange vicissitudes, of which the following are some of the more striking: German by birth (born in April, 1773, in Rhenish Hesse), he pursued medical studies at Göttingen, later accompanying Prince Christian of Waldeck when the latter, in 1797, went to Portugal in military capacity. The Prince protector dying the next year, Langsdorff remained in Portugal, establishing himself as a physician at Lisbon, where he introduced the practice of vaccination. In 1801, he was appointed surgeon major with the British troops at war against Spain; discharged after the peace of Amiens,

he returned to his country at the beginning of 1802. His decided bent toward natural history impelled him to wide travel, and we find him later in a Russian expedition of exploration to Northwest America, returning to Europe viâ Siberia. On the long journey from Europe to Pacific waters he stopped for a few days in Santa Catherina. Brazil, and his impressions of that region were such that he found a way to the confidence of Czar Alexander I and was appointed consul-general of Russia at Rio de Janeiro, there devoting most of his time to the study of botany and entomology. A collection of butterflies alone which he is said to have made, amounted to 1,600 species. In 1820 he returned to Russia, and in 1823 we find him on an excursion to the Urals. In 1825 he was again on his way to Brazil, at the head of a scientific expedition subsidized by Alexander. At about this time appeared evidences of mental derangement in Langsdorff. In 1829 it was necessary to send him to Europe, and there he lived for many years, totally demented, dying in Freiburgim-Breisgau on June 29, 1852. Like the Meyer of our novel, Langsdorff was a passionate hunter of butterflies, and his name is moreover preserved to science in a Brazilian plant of the Balanophoraceæ family, to which the name Langsdorffia was given in his honor by the botanist Martins.*

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^{*} A subsequent paper will treat of the forbears of Taunay.

WHY CERVANTES HOLDS SUCH AN IMPORTANT PLACE IN SPANISH LITERATURE

Cervantes, the transcendental man of genius whose penetrating literary acumen has placed him alone amid the summit of the centuries and whose enviable vertiginous heights are aglow with a perpetual radiance of a just renown, was vastly aided in reaching this pinnacle by three favorable circumstances: (a) by the age in which he was born; (b) by his country's transitional period; (c) by his quick, perceptive discernment of the needs of the hour. He lived in an age when metaphysical speculation was rife, when heroes were no longer satisfied with performing human exploits, but rather labors of the Hercules type.

With an ever-broadening outlook on the affairs of life humanity gladly welcomed any compassionate change in keeping with the dawn of the new era, provided that the innovations did not break too much or too abruptly with the old beliefs which still had somewhat of a hold on the popular mind. Cervantes in his happiest vein successfully bridged the chasm, directing men's minds in a new channel until wavering partisans of the old style of literature became his most devoted adherents. Don Quijote, that is, Cervantes, "intones" in the well-put words of Fitzmaurice-Kelly, "the dirge of the medieval novel, announces the arrival of the new generations, and belongs to both the past and the coming ages." This in brief sums up Cervantes' title to well-merited and immortal renown at the hands of his grateful countrymen.

When a multifarious, cosmopolitan and sympathetic nature meet in one intellect as in that of Cervantes, three of the most essential elements of all which concern affairs ranging from the simplest to the most sublime, stand ready to contribute, each one, its just and salutary part, depending largely, of course, upon their proper and judicious arrangement by a skillful master. Intensely human himself he knew how to permeate others with the same indelible impressions. But yet his works cannot be said to be a drama of human life. His characters all pass before us on the human stage, real, endowed with compassionate emotions but not excessively so. His characters are not ideal on the one hand nor sunk so far in degradation on the other hand as to merit our contempt. Words of homely

and practical wisdom fall so naturally from the lips of Don Quijote that we very naturally ask, "From where hath this man his wisdom? Is not this the same deluded, errant knight who has so often been misled by false motives?"

Surely the book *Don Quijote* is a real Comedy of Errors. Shakespeare's "Comedy of Errors" creates a laugh and perhaps ends there. But Cervantes, Don Quijote, while creating a hearty laugh, reacts on the soul spirit in a self-searching examination, and the issuance from the at times fiery ordeal with a nobler perception of one's prerogatives. Had we that perspicacity of vision which could penetrate the grotesque outward appearance of Don Quijote, as depicted by the cartoonist, and lay bare his real self, we should find that he is but the image of Cervantes on the other side of the mirror, the exact reflected part of his actions. The warrior for future ages is a clear type of Don Quijote. Sancho Panza, acting sometimes as a check to his master's idiotic actions, represents Cervantes battling with himself. No wonder, therefore, that the "typical novel," as Ellis calls it, has thus far found no literary competitor worthy of the name.

In this immortal work, immortal because it represents not only the pulse-beats of the nobler Spanish nation, but also those of a broad humanity, we see a universal application. No nation can enter into the complete realization of its idealistic standards; but nevertheless they are practically applicable anywhere if once their true nature is thoroughly understood. The fact that he had traveled much outside of Spain and had within a comparatively small sphere of action seen much of human life under various aspects, made him intensely cosmopolitan without one whit detracting from his Spanish identity, but rather sublimely aggrandizing it. At times Cervantes shows acute penetration, at others fertile imagination. There is never any rancor in what he writes but rather a spirit of supreme toleration for the follies of his time.

Out of the cosmopolitan world scope which Cervantes beheld was evolved an essentially deeper insight into Spanish national affairs and character. He was a spiritual prophet, but left the spiritually cankerous and diseased portions of society to be remedied by others. No other writer has so well blended the national and patriotic spirit with the nation, or so aptly unified them. One is the very quintessence of the other. The intensity of his style written in

such a pleasing vein proves that he was striving for correction and still commiserating past mistakes. No writer of note, least of all Cervantes, can place virtue as his ideal without to a certain extent condoning existing irremediable evils.

In the majority of his novels there is too much local coloring. The manner of presentation is not such as to hold the attention of all readers throughout. But although there is much in *Don Quijote* of a local nature, the interest of the reader never flags from the beginning to the end, due especially to the author's skill and tact in the arrangement of his subject; hence a comprehensive grasp which is lacking in many authors.

Had Cervantes not written his inimitable *Don Quijote* he still would have attained and retained a place in Spanish literature, but only one of mediocrity. His pastoral and picaresque novels such as Galatea and others, excepting of course *Don Quijote*, were lacking in imagination, in a well-laid plot, in the essentials of novels of these kinds. His talent lay in another direction. He was too garrulous. But in his masterpiece that same commonly conceded defect saved the situation in a way and helped to win him an immortal name and place in literature. Cervantes and his book, *Don Quijote*, rose to fame together. His literary failures are forgotten and forgiven on account of the superior, dazzling splendor of his masterpiece. It is impossible to duplicate *Don Quijote*. Other books may be written in a similar strain but they will lack the inspiring and soul impulses which called it forth.

Don Quijote is a comedy of human life. At first it was coldly received but afterward won the greatest applause, not only of Spain but of the rest of Europe as well. He somehow struck a chord which vibrated true to the best human emotions everywhere showing that he was a man whom the whole world might claim; that no geographical limits could circumscribe his field of action; that no set national groove hindered him from seeking new experimental paths which should prove congenial to his tastes and in harmony with his inclinations. His comedy always bubbles with true wit and humor, putting the reader in the best of spirits to readily accept all he reads without demur. His comedy is not bitter, not antagonistic. Cervantes was a true prophet in that he showed that an onslaught on prevailing opinions requires courage of the finest caliber. Running all through the career of Sancho there is a cold wit,

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not the less pleasing, however, which presents to us the grasping, rapacious, practical man. In all this Cervantes showed a true spirit of toleration because he respected and honored other men's opinions, but ever remaining true to his own. It is only by this liberal manifestation of his toleration toward those of contrary opinion that the world has rendered a favorable verdict to *Don Quijote*. Cervantes was tolerant without always acquiescing.

Cervantes is a satirist of the first order. This does not at all contradict previous statements. Even in his comedy there is the most veiled satire. Juvenal's satires made those laugh who were not directly satirized by that master of satire, but in those directly implicated a spirit of antagonism was engendered. Not so with Cervantes. Both the satirized and the unsatirized enjoyed the keen thrusts. Comradeship was the keynote of Cervantes in this style of writing more than in the others. He unknowingly showed more discretion because to do so was naturally politic.

Briefly stated, Cervantes' undying fame is due to his almost uncanny insight into and his intuitive knowledge of the unchangeable human nature. The characteristics of each succeeding age or generation may change, but not the nature. And that unchangeable, eternal nature he wove into his works with a masterly hand. He carried on his heart, and we may almost say in it, a sympathetic tenderness for the sufferings of the people. In a momeut of moral weakness he fell, but only to rise again and illuminate the written page with an irradiant hope. The little we know about his domestic life would lead us to this belief. In his works childhood, youth, manhood, old age find food for laughter and for thought, always for reflection. He was intensely practical. That is why he rises so high above his literary contemporaries. It might well have been said of him after his death, "He now belongs to the ages."

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LA MONTAÑA

In his prologue to Pereda's El Sahor de la Tierruca, Galdós relates how he first came under the spell of that rugged, fog-mantled region known as La Montaña—"la lectura de estas maravillas (Escenas Montañasas, Tipos y Paisages) después de aquel pasmo que en mi produjo, infundióme un deseo ardiente de conocer el pais, fondo o escenario de tan hermosas pinturas. Esto me llevó a Santander, simple reclamo de un prosista fué motivo y fundamento de esta especie de ciudadanía moral que he adquirido en la capital montañesa."

It is chiefly with the city of Santander, ancient port of Castile, that the name of Galdós is associated, although he was acquainted with other aspects of the Asturias as is revealed by the setting of Marianela and also by that slender volume of impressions entitled Santillana, fruit of an excursion in company with Pereda, to the chief towns of this region. It is Santander this seacoast town imprisoned on a neck of land between the placid waters of its bay and the Cantabrian coast, which served as the scene of the interesting and rather curious friendship that sprang up between two artists of temperament wholly diverse and ideas frankly antagonistic, as Galdós himself coniesses in the above-mentioned prologue. It is here on one of the terraces overlooking the sea, amid the charming chalets which attest to the popularity of Santander as a summer resort, that the great novelist erected his villa, San Quintin. Proudly flaunting its emblem "plus ultra," after the manner of those ancient escutcheons of the "caseron montañés," it links the memory of Galdós with those artists of the last half-century who have immortalized the Cantabrian coast.

Foremost among them is the author of the deliciously humorous sketches of quaint types and fast-fading customs whom Galdós so justly appraises. The varied aspects of life in La Montaña are painted with vigorous realism by Pereda in his idyls of the fisherfolk who inhabit the coast; in his descriptive sketches of homely customs and picturesque dialect; and in the powerful epics of the mountain fastnesses of the interior, crowned by the majestic Picos de Europa.

Although the influx of the modern spirit is fast changing the contours of this land whose spirit he so faithfully interpreted, one can still experience the delight of discovering among those who people today the coast and valleys of Santander, types which he made famous. The "chicos de la calle," whose life history he so cleverly chronicles, the lithe "trajinera," swaying beneath her huge basket of shimmering sardines, the humble "muchacha de servicio" and the timid, kind-hearted priest, all of these familiar figures are not far to seek for one who tempers observation with fancy. Here is the ancestral mansion with venerable coat-of-arms surmounted by the cross emblazoned on the entrance portal, to recall that "lema de hidalguia" in which Pereda expressed the ideal of the country nobleman. "Alto, alto el blason, pero más alto la cruz." And above all here are the natural beauties of Santander, ragged coast or tawny beach, majestic peaks wreathed in eternal



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fog or smiling valleys to reflect the spirit of this artist, possessed of the precious gift, so rarely found among those of his country, of evoking the beauty and mystery of nature.

The same ardent love for the vales and mountains of Santander, that characterizes the work of Pereda, served as inspiration for the poetry and prose works of one whose fame has scarce penetrated beyond the confines of his native region. Contemporary and close friend of the author of Sotileza, was Amos de Escalante, and like him an "hidalgo montañés" who symbolizes in his life and art that morality, piety, and pride in the traditions of a noble lineage, which were cherished ideals of the founders of Castilian nobility. But the parallel between these two writers cannot be traced beyond this point, for as creative artists their ideals were quite different. While Pereda sketched the scenes and activities which were suggested by the life that palpitated about him, utilizing the rustic speech of the people as medium, Escalante mused among the traditions and historic ruins of this region, and molded his reflections in forms consecrated by classic precedent. Pereda, with the spontaneity of the facile genius, dashed of his marvelous "cuadros de genre" in moments of sudden inspiration, as the scarcely amended cuartillas of his manuscript works reveal.

Escalante is the laboring artist of highly polished style and scanty output destined for the limited few—the erudite student, the worshiper of form. His completed works consist of six volumes: Poesias—En la Playa, Acuarelas,—containing lyric sketches and marine tales; an historical novel of life in La Montaña—Ave Maria Stella—and three works of travel—Del Manzanares al Darro, Del Ebro al Tiber, and Costas y Montañas, this last the prose epic of his own cherished Santander.

It is in this volume, the most representative of his work, according to the opinion of Menéndez y Pelayo, that Escalante is revealed as the meditative artist, imbued with the spirit of forgotten monuments and unrecorded valleys. An intense love for those "caminos de la Montaña" which he as a child explored, and of which he writes,

"... de memoria os aprendí a ojos ciegos quise andaros y en vosotros me perdí,"

prompted the writing of this volume, as did also the desire to redeem a region "desconocida y desdeñada." Its pages are animated by the sincere emotion of one who saw no monotony in the vistas of his native land, who considered no anecdote, no historic reminiscence too insignificant to evoke and recreate its past history. And thus the reader is led through the vales and along the coasts of Santander, sharing in familiar comradeship the vast knowledge of their monuments and institutions which the author possesses. Now it is the tragic figure of Juana la Loca disembarking in her native land, disillusioned and heart-sick, that he recalls; now the stirring pages of early nineteenth-century history, whose famed hero, Velarde, was a son of this mountainous region; or that glorious period of Spain's artistic and literary apogee whose representative such as Quevedo, Lope de Vega, and Calderón traced their

ancestry to families who inhabited this region. Curious legends, historic episodes and chronicles of medieval strife and glory are woven through the pages of this lengthy volume, compiled by one who was archeologist and historian, fable-teller and prose-poet.

A book for leisurely perusal is Costos y Montañas. Its familiar tone and verbose style make no appeal to the hasty reader who would have his subject-matter condensed and catalogued. The author makes no attempt to check his rambling muse, but seemingly delights in heaping up his metaphors and polishing those long-balanced periods which reveal his admiration for Latin and biblical works. Herein lies the chief weakness of his style, for at times this amplification baffles and confuses, and one tires of the studied art which envelopes his thought.

In the lyrics this tendency is not so readily discernible. Here the exigencies of meter and rhyme serve to restrain the fondness for an over-elaborated style. The influence of classic models results in balance and faultlessness of form. The theme of this poetry is the love of nature, the spirit of those same coasts and mountains which he glorifies in his prose works. The charm of the sea is a favorite motive-its restless movement, its eternal call, the tragedy of those whose life is intrusted to its treacherous deeps. A restlessness of spirit, fruit of the eternal longing toward that which is beyond, pervades the lyrics of this northern poet, a tender melancholy evoked by the contemplation of the limitless sea and the fog-drenched hills which frame the coast, Lamartine and Scott were favorite authors of Escalante and this aspect of his work is suggestive of the influence which they unconsciously exerted over his spirit. Like the Scotch poet, he loved the seclusion of his native mountains and, dreaming not of fame, was content to link his name with that of his region, and consecrate his talent to its glorification. In the figure of "Martin Pescador" the poet reveals to us his personality, in these passages,

> "... al abrigo de mis montes los que el vasto mundo andáis pienso yo que no sabéis los regalos que perdéis en la patria que dejáis

¿hay mas deliciosa vida que vida retirada, y la honra vieja heredada y buena fama adquirida?

odio el ruido, paces quiero yo por solo y por callado de adusto y malhumorado me moteja el pasajero. Yo nací para morar en mi cauce montañés."

The intense love of the "patria chica" which infuses the work of Pereda and of Amos de Escalante is the dominant note in that regionalistic movement which has characterized Spanish literature of the late nineteenth century. In the work of the latter artist one can still discern marked influences of romanticism, of which this movement is the most permanent fruit. In that of Pereda the new genre has captured thoroughly the realistic note, which is its most distinguishing characteristic. And while many a poet and novelist of this mountainous region has followed in the wake of this new interpretation, one is inclined to feel, although not as yet authorized to pass verdict on so recent a production, that the full vigor and scope of the movement was embarked by these earlier writers, and that their successors were destined merely to perfect some detail which was embodied in the work of the masters.

ANNA KRAUSE

University of California Southern Branch

MANUEL SÁNCHEZ DE TAGLE

Manuel Sánchez de Tagle nació en Morelia el once de enero de 1782, siendo sus padres personas distinguidas. En 1787 se trasladaron a México, donde fué educado el hijo. Este desde muy niño dió indicios de buen ingenio. Se matriculó en el Colegio de San Juan Letrán en 1794 y tuvo un esmerado éxito en sus trabajos, obteniendo en todos los cursos el primer lugar. Siguió un curso de estudio muy amplio, incluyendo además de las lenguas clásicas y la retórica, las lenguas vivas, las ciencias naturales, y la filosofía. A la edad de diez y nueve años el virrey le nombró catedrático de filosofía en la Universidad de México, y en esta ciencia dió clases con un éxito muy notable.

De 1808 hasta 1846 desempeñó muchos cargos públicos, siendo bajo el gobierno colonial regidor perpetuo y secretario del Ayuntamiento de México. Redactó y suscribió el acta de la Independencia y más tarde fué delegado al Congreso y después senador. En todos estos puestos se hizo notable por su honradez, rectitud, eficacia, y moderación de opiniones, repugnándole siempre toda medida violenta e injusta.

Perteneció a muchas asociaciones filantrópicas y literarias.

Fué católico muy severo; pero inteligente, y con una profunda sabiduría en la teología.

Los sucesos de la guerra con los Estados Unidos abatieron de tal modo el espiritu de Tagle que perdió la salud y se puso muy melancólico. Siendo así, un dia del año 1847, salió de su casa para pasearse y fué asaltado por dos ladrones, los cuales le dejaron muerto. Fué llorado por cuantos le conocieron, porque a su buena inteligencia y vasta instrucción reunia un carácter festivo y dulce, costumbres irreprochables, y trato ameno.

Las constantes ocupaciones de Tagle no le permitieron entregarse todo lo que deseaba a la literatura; y las poesías que escribió fueron obra de entretimiento. El mismo hizo tan poco aprecio de ellas que en el año 1833 quemó la mayor parte. Su hijo, Don Agustín, reunió los restos y los publicó en el año 1852.

Es importante Tagle como el tipo y representativo mejor conocido de los necolásticos mexicanos. Pertenece tanto a este grupo que puede representar a todos los demás. Don Francisco Pimentel dice acerca de los defectos y las buenas cualidades de Tagle: "Las peseías de Tagle pueden dividirse en dos clases, serias y ligeras: las primeras generalmente son de mérito, y las segundas generalmente defectuosas. Los defectos de las poesías ligeras de Tagle son las muchas alusiones mitológicas, la trivialidad en los argumentos, lo común y prosaico de las imágenes, y la circunstancia de que, si bien el poeta expresa con descaro y honestidad el afecto amoroso, se fija más en las gracias externas de la mujer que en las cualidades del espíritu, y aquello generalmente recordando a los dioses romanos y griegos. El mérito de las poesías serias consiste en que imita en ellas la forma greco-latina pero olvida los argumentos clásicos, sustituyéndolos con asuntos originales de la época moderna, y expresándolos con el vigor de la inspiración propia, con el fuego de los sentimientos personales, con la elevación y gravedad de su carácter;

reúnanse estas cualidades a un lenguaje castizo, al uso de palabras proprias y expresivas, a un estilo natural y sencillo, a una entonación robusta, a la conveniente sobriedad de adornos y comprenderemos con cuánta justicia figura Tagle entre los primeros poetas mexicanos, no obstante los defectos de sus composiciones ligeras; y es que en Tagle, cómo en otros modernos, hay que estudiar dos faces distintas, al versista imitador y al poeta original."

Entre las mejores poesías ligeras de Tagle pueden citarse La barquilla y La tórtola cuitada. Sigue un trozo de La tórtola cuitada:

¿ Qué buscas, inocente, Sobre el manzano seco, Donde su silbo ensayan El aquilón y el cierzo? El solo y tus gemidos Perturban el silencio Del bosque pavoroso, Del cercano desierto. Acaso el hilo roto, Del adorado aliento Que se perdió en el eter Anudará tu empeño.

Es risible la Oda Anacreóntica:

Ya viejo estás. Dalmiro, Me dicen las muchachas. Y les respondo: Lindas, Las señas os engañan. No veáis en mi cabeza Las mentirosas cañas.

Haced si no la prueba, Correspondedme gratas. Veréis por experiencia Que como yo nadic ama, Y que ninguna tiene Más juvenil el alma. De las poesías serias una de las mejores es la oda titulada A la derrota del ejército español que invadió el territorio de los Estados Unidos Mexicanos.

¡Oh triunfo, oh de setiembre onceno dia!
No númen lisonjero
Turba hoy la acalorada fantasía.
Al siglo venidero,
De asombro llenarás, oh patria mía,
De libertad asilo, de héroes cuna,
Que así sobre naciones te sublimas
Y alejas de tus climas
La chusma de opresores importunos
Serás de hoy respetada.
Y tu amistad con ansia codiciada.

Otra composición muy celebrada es el fragmento Miscrias de la vida. Esta última es la que estaba escribiendo el poeta el día de su muerte y por eso queda sin acabar.

Por lo general se puede decir que el estilo de Tagle es claro, elevado, y digno; que su versificación es facil y harmoniosa; y que no puede ser acusado de la frialdad de los otros poetas mexicanos que siguieron modelos clásicos.

GEORGE R. NICHOLS

University of Arizona

TEACHING SPANISH AMERICAN LITERATURE

A plan for a course in Spanish-American literature must take into account the fact that our students are in general quite ignorant of Spanish America, and that they will find the vocabulary somewhat different from that to which they are accustomed. The field is a vast one. The literature is the product of many countries, and of several centuries. In variety it ranges from Indian legends to critical essays. We are likely to teach too little because of desire to teach too much. Our first course can be nothing more than an introduction to a very large subject.

At the outset we have a strong ally in the interest of our students. Few of them expect to go to Spain, and none expects to live there. A large number expect to go to Spainish America. The majority will not go, but the interest is genuine and valuable. The economic annexation of a considerable Spanish-speaking territory to the United States is reasonably certain. Even in countries where no large immigration of Americans may be expected there are always some to be found. There are hundreds of thousands of young people more or less interested in the region from the Rio Grande to Cape Horn, whose interest we can cultivate by a wise selection and treatment of material.

The course should be a social study. Its object is a knowledge of the people through their literature. Rather, it is the beginning of such a knowledge, with the hope that some of our students will continue the study.

Spanish America has a certain unity, and a most remarkable diversity. There was the original unity given it by Spanish empire, expressed in language, laws, literature, religion, and social customs. Music and architecture were imported, and the American city and university were exact copies of those of Spain. The new countries passed through somewhat similar experiences in their attempts to transform themselves into modern states. Common speech and common institutions made it easy to pass from one country to another, so that a man may have a public career in more than one country. A great literary man has the educated class of many countries for his public. While the unity is apparent, the diversity is harder to grasp. No two countries are exactly alike, and the difference between some of them is quite marked.

First of all, there are the geographical and climatic differences. Without some knowledge of physical geography the literature cannot be understood. Spanish-American civilization was originally planted on the highlands, and the larger part of it has remained there. Mexico and Bogotá were old cities before Buenos-Aires was founded. The typical colonial city was located a mile or two above the sea, with a snow-topped mountain in sight. Bolivia a very cold country, and in Colombia an army may be held up by a blizzard. Vast distances, difficult communication, and the consequent isolation of cities and nations, have determined political, social, and economic life.

More important still is the factor of race. We have in Spanish America the greatest experiment in the mixture of a civilized with a barbaric race that ever took place in the light of history. The Spaniard at the time of the conquest was fairly representative of the civilization of his age. The Indian was



some thousands of years behind him in the march of progress. Where there were few Indians to mix with the whites we have a country like Costa Rica, and where there were few whites to mix with the Indians we have a country of which Paraguay is an example. The mixed race predominates in many countries. There are regions where the negro and the mulatto have to be considered, and the recent European immigration has changed many things in Chile, Argentina and Uruguay.

ME

A social study may be one of high society, like Marroquin's Pax, or of the lowly, like the Manuela of Diaz. It may give us an insight into the life of a great modern city, as Hugo Wast does in Ciudad Turbulenta, Ciudad Alegre, or take us to a village in the mountains, as Clorinda Matto de Turner does in Acces sin Nido. Certainly we cannot study many phases of social life in one semester. I always have my class read one book about Buenos Aires because it is the largest city in the world of Spanish speech; because it is the most cosmopolitan of Spanish-speaking cities; because its bulk, its energy, and its splendid optimism will bring to it a constantly increasing influence; and because I know it as I know no other great city in the world.

After a book about Buenos Aires, or a book which gives me an excuse for talking about Buenos Aires, I have the class study Altainirano's La Navidad en las Montañas. It is a book written by an Indian, so I may talk about Indians. It was written by a participant in the work of which Benito Juarez was the leader, and the little book suggests point after point in the history of the tremendous struggle of the Mexican people to secure a modern constitution and some measure of social progress. I know of no other little book in Spanish-American literature which touches on so many great problems.

Having touched on the two extremes, the modern metropolis and the Indian village, it matters little what phases of society occupy our attention for the rest of the course. Beside the books which all read, I assign to each student the task of a special study of one of the eighteen countries, through a representative work of literature of that country. In this way the class gets a taste of each, It is my task to supply the comparison of the different countries, and to give a comprehensive view of Spanish-American society and its literature. After nearly twenty years' acquaintance with Spanish America, and study of its literature, I do not find the task an easy one.

It is difficult for Americans to understand the pessimism which is char acteristic of so much of Spanish-American literature. In our novels the hero and heroine are happily married in the last chapter, and are generally provided with a sufficient living. The typical Spanish-American novel has a bad ending. Doubtless it would not be difficult to find exceptions, but this is the rule, and the rule shows a fundamental difference in race psychology. We are an optimistic people because we believe that the individual will determines the individual destiny. Man conquers circumstances, overcomes opposition, wins the battle of life. Through Spanish-American literature runs the bitter consciousness that the utmost effort of the will is futile, and that circumstances are too powerful for the individual. A study of a social evil is with

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us an appeal to public opinion, which in the long run is expected to destroy the evil. One finds a similarly hopeful tone in much of the literature of the few nations which have made notable progress, but in general the men and women whose lives make up the story move through its scenes to a destruction of their happiness as complete as that of a city smitten by an earthquake. Perhaps a perfectly happy people could produce no literature. Spanish-American literature is the expression of great unhappiness. Progress there has been, even in the most backward of the eighteen nations, but many times a slight advance has been won at a fearful cost. It is good for our cheerful and inveterate optimism to have it toned down a bit by a sympathetic understanding of the problems of our Spanish American neighbors.

W. J.	BURNER
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University of Missouri

THE MODERN LANGUAGE SURVEY

Of great importance to all who are interested in education is the survey of the teaching and study of the modern foreign languages in the United States, which is being made under the auspices of the American Council on Education, of which Dr. C. R. Mann is the director. The survey has received the active support of Dr. F. P. Keppel, and the Carnegie Corporation of which Doctor Keppel is president.

On the initiative of the Carnegic Corporation and following some preliminary correspondence a group of men and women who are interested in the teaching of the modern foreign languages met at Atlantic City during the Christmas holidays of 1923–24 and discussed at some length the need of a careful modern language survey, with a view to finding out just what is being done in this and other countries at the present time and what ought to be done in the future to make the teaching of the modern foreign languages more effective and more helpful. Another meeting was held in the spring of 1924.

As a result of these preliminary meetings the Carnegie Corporation announced it willingness to meet the expenses of a survey, conducted by a committee to be appointed by the American Council on Education, and the following Committee on Direction and Control was appointed by the Council:

Miss Josephine T. Allin, Department of French, Englewood High School, Chicago.

- E. C. Armstrong, Professor of the French Language, Princeton University.
 E. B. Babcock, Professor of Romance Languages, and Dean of the Graduate School, New York University.
- J. P. W. Crawford, Professor of Romanic Languages and Literature, University of Pennsylvania.
 - R. H. Fife, Gebhard Professor of Germanic Languages, Columbia University.
 - C. H. Grandgent, Professor of Romance Languages, Harvard University.
 - C. H. Handschin, Professor of German, Miami University.
 - E. C. Hills, Professor of Romance Philology, University of California.



- A. R. Hohlfeld, Professor of German, University of Wisconsin.
- Miss Josephine W. Holt, City Supervisor of Foreign Languages, Richmond, Virginia.
- R. H. Keniston, Professor of Romance Languages, and Dean of the Graduate School, Cornell University.
 - W. A. Nitze, Professor of Romance Languages, University of Chicago.
- W. R. Price, Supervising Expert on Modern Languages, New York State Department of Education, Albany.
- Louis A. Roux, Department of French, Newark Academy, Newark, New Jersey.
- Julius Sachs, Professor Emeritus of Education, Teachers' College, Columbia University.
 - E. B. de Sauzé, Director of Modern Languages, Cleveland, Ohio.
 - W. B. Snow, Associate Superintendent of Schools, Boston, Massachusetts.
 - Miss Marian P. Whitney, Professor of German, Vassar College.
- E. H. Wilkins, Professor of Romance Languages, University of Chicago, Professor Fife was chosen as chairman of the committee, Professor Crawford as vice-chairman, and Professor Keniston as secretary. These three form the Executive Committee of the Survey.
- An Investigating Committee, with headquarters in New York, has also been formed, the members of which are:
 - A. Coleman, Professor of French, University of Chicago.
 - C. M. Purin, Professor of German, Hunter College, New York.
 - C. A. Wheeler, Supervisor of Modern Languages, Los Angeles,
- It should be noted that the members of this committee represent: (1) French, German, and Spanish; (2) the university, the normal college, and the secondary school; and (3) the East, the Middle West, and the Pacific Coast.
- Alt is a part of the plan of organization to form Regional Committees who shall report directly to the general committee and its officers. There will be in the United States eight Regional Committees, each with a chairman, as follows:
- I. New England (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut): Maro S. Brooks, Superintendent of Schools, Medford, Massachusetts.
- II. Middle States and Maryland (New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia): J. F. Mason, Professor of Romance Languages, Cornell University.
- III. The South (Virginia, West Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Georgia, Florida, Alabama, Mississippi, Louisiana); W. S. Barney, Professor of Romance Languages, North Carolina College for Women, Greensboro.
- IV. North Central States (Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa): B. Q. Morgan, Associate Professor of German, University of Wisconsin.
 - V. West Central States (Missouri, Arkansas, Oklahoma, Kansas, Nebraska): Miss Lillian Dudley, Emporia Normal School, Emporia, Kansas,

VI. The Southwest (Texas, New Mexico, Arizona, Colorado, Utah, Nevada): Chairman not yet appointed.

VII. The Northwest (North Dakota, South Dakota, Montana, Idaho, Wyoming, Oregon, Washington): O. E. Eckelman, Professor of German, University of Washington.

VIII. California: George W. H. Shield, Manual Arts High School, Los Angeles.

This modern language survey should have the cordial and active support of all teachers of the modern foreign languages. The survey will cover not only French, German, Italian and Spanish, but also Portuguese, Dutch, the Scandinavian languages, the Slavic languages, Chinese and Japanese, and possibly some other linguistic groups.

The data that are collected will be published as promptly as possible. It is perfectly clear to all who are interested in the modern foreign languages that a survey such as this is needed and should be of great value. When we learn just what is being done and what the present results are, we shall be in a better position to determine what ought to be done and what ought to be left undone in the teaching of the modern foreign languages.

E. C. HILLS

UNIVERSITY OF CALIFORNIA

NOTES AND NEWS

THE LOCAL CHAPTERS

New YORK CHAPTER. The first meeting for the current school year of the New York Chapter of The American Association of Teachers of Spanish was held at Earl Hall, Columbia University, on Saturday, October 11th, at 10:30 a.m. Mr. Manuel Andrade, the retiring president, gave a resumé of the Association's activities during his term of office, and after the reading of the minutes by the Secretary he introduced Miss Catherine Lois Haymaker of Adelphi College, president-elect. In response to Mr. Andrade's presentation speech Professor Haymaker gave an enthusiastic talk in Spanish on her plans for the Chapter this year. Miss Haymaker has won popularity in Spanish circles here through her untiring and productive efforts and her keen enthusiasm in promoting Spanish culture in America. There is an excellent spirit among the members and they hope to make this a banner year under her leadership.

The most delightful feature of the meeting was a splendid address, delivered in his usual charming style and exquisite Spanish by Professor Federico de Onis, who spoke upon the subject "El Problema de España" and whose address won for him a strong ovation of genuine appreciation. Professor De Onis' trip to Spain this summer, his scholarly attainments and his personal gifts as a native Spaniard, qualify him preeminently as one fitted to deliver an adequate and sympathetic treatment of this question which is arousing so much interest at present.

During the business session Mr. Max Luria gave an instructive account of what both The American Association of Teachers of Spanish and La Prensa are doing to attain results in the study and the teaching of Spanish. He urged all teachers to interest their pupils in the medals and certificates awarded by these two organizations.

It was decided to send a delegate to the National Convention of the A. A. T. S. which meets in Denver on January 2nd and 3rd, 1925, the delegate to be appointed later.

The annual dinner of the local chapter will be held this year in January, instead of in June as heretofore, in the hope that a greater number may be able to attend.

It was voted that on December 13th the first of a series of social gatherings be inaugurated. It is expected that these gatherings will prove an attractive feature of the program for this year. After listening to some prominent speaker the remainder of the evening will be given to social intercourse and dancing during which light refreshments will be served. This will take the place of the regular morning meetings and it is expected that many people will attend.

A standing reception committee has been appointed to assist in introducing and welcoming new members and visitors. Fifteen of the members who regularly attend are named on this committee.

The officers elected for the current year are: Catherine Lois Haymaker, president; Louis Berkowitz, treasurer; Antoinette T. Lang, vice-president;



Dorothy Peterson, recording secretary; Romeo J. Perretti, corresponding secretary.

WASHINGTON, D. C., CHAPTER. The May meeting of the Washington Chapter of the A. A. T. S. was a very enthusiastic meeting and was largely attended by the High School and University teachers of Spanish of this city. This Chapter had the pleasure of listening to a course of lectures on "Quevedo" delivered by Dr. Guillermo A. Sherwell, professor of Spanish in Georgetown University. At this meeting he delivered the fourth of these lectures and in a farewell speech told of his coming trip abroad this summer, declaring that he would be absent for a year. Doctor Sherwell will be greatly missed for he was instrumental in organizing the Washington Chapter and in maintaining the interest in the Chapter meetings.

The following officers were elected for the coming year at this meeting: President, Angel C. Vásquez, professor of Spanish in the Catholic University: vice-president, Cecil Knight Jones, assistant professor of Spanish in George Washington University; secretary, Mrs. Marjorie P. Cade, teacher of Spanish in Western High School. Professor José Llorens of the Washington Missionary College was appointed chairman of the program committee and Miss Hisington was appointed publicity agent.

Professor Henry Stratton Doyle of George Washington University, who has so ably served as president ever since the organization of this chapter, made a speech thanking the members for their cooperation and expressing confidence in the future of the organization.

SEATTLE. The Northwest Chapter held a very interesting and unusual meeting the latter part of April. All the consuls of the Spanish speaking countries, with their wives, who are stationed in Seattle, were entertained at a banquet given by the Association on the campus of the University of Washington. After the president, Miss Edith Michelson, welcomed the guests, Professor G. W. Umphrey of the university acted as toastmaster and each one of the consuls responded in their native tongue in a most pleasing manner. A great deal of interest was shown in the teaching of Spanish in Washington and a desire was expressed for closer coöperation between consuls and teachers.

Spanish musical numbers pleasingly rendered by Miss Jeanne Caithness of Everett added to the enjoyment of the program.

The consuls present were Sr. Quiroga, of Bolivia; Sr. Vial, of Chili; Sr. Barrera, of Mexico; Sr. Espantoso, of Perú; Sr. Bracons, of Uruguay, and Sr. Dolby, of Spain.

ARIZONA CHAPTER. The first meeting of the Tucson division will be held at the Gray Goose Tea Rooms on Saturday, November 1st, at 7:30 p. m. After a short program a round table discussion of "Methods and Devices" will be held. It is hoped to hold these meetings monthly and the program committee is busy preparing some delightful surprises for the members. The annual meeting will be held in Phoenix, Saturday, November 29th, at 10:30 a. m., during the meeting of the State Teachers Association. Besides the regular election of officers an interesting program will be given.



GENERAL EDUCATIONAL NEWS

ESCUELA NORMAL SUPERIOR DE MAESTROS, ALICANTE, SPAIN. Notice of a party to be conducted by Professor José Llorens of Takoma Park, Washington, D. C. to the coming Summer Session of this famous school has been received. Many teachers will go to Spain during the summer of 1925 and the opportunity of go under such fine leadership and attend the Escuela Normal is one that many will welcome.

A new series of lectures was offered in 1923-24 at Wellesley College on the "Current Literatures of Europe." These lectures were offered because of a request which came into the department of English Literature from a group of students who wished to read in the original as far as possible and when they could not do so, in translation, the best books of present day European writers. Since such a large number of volumes is coming from the press a choice is very difficult, and so they wished these lectures to be somewhat of a guide to their reading. The lectures have been given by MIle. Mespoulet, Visiting Professor in the department of French, Wellesley; Miss Ada M. Coe, Department of Spanish, Wellesley; Professor Bruno Roselli, Department of Italian, Vassar College; Professor Merwin J. Bailey, Department of German, Boston University; Dr. Moissaye Olgin, author of "A Guide to Russian Literature," New York.

Washington, D. C. The first Junta-Local of the A. A. T. S. was held on the 20th of October at 7:45 p. m. After a short business meeting Señor C. G. de Queseda, consul of Cuba, spoke on "La República de Cuba." This was followed by the reading of a poem by Señorita F. Fuentes, Profesora de Español in the National Park Seminary, Forest Glen, Md. Professor R. Granados gave an informal talk on present day conditions in Spain and the meeting was concluded with talks by the president and the chairman of the program committee.

PHEBE M. BOGAN

TUCSON HIGH SCHOOL, TUCSON, ARIZONA

A NEW LIFE MEMBER

The secretary is pleased to announce that Professor James Geddes, of Boston University, has become a life member.

This sets an example which others might well follow. Send the secretary-treasurer your check for \$25.



REVIEWS

Un Viaje por España. A textbook for Spanish composition. By Charles C. Ayer and Edwin B. Place. Alfred A. Knopf, New York, 1924. 122 pages.

This composition manual, one of the most recent, contains twenty lessons. each of which is made up of a text of "manufactured" Spanish followed by exercises. The texts are composed wholly of conversations between two young Americans traveling in Spain, which treat everyday subjects of interest and noticeably avoid the trivial. The detailed discussion of certain Spanish monuments makes one feel the need of illustrations, of which there is not a single one. The Spanish of the conversations is not all that it should be. A few of the more serious errors ought to be noted. Quien is used for que in a number of places, for instance, on page 2, line 5. If these are meant to be explanatory clauses, they should be so punctuated. Que (that) for donde, page 12, third line from the bottom, is a literal translation for the English expression. A similar lapse occurs in the use of cs sin cuestion, page 44, fifth line from the bottom. In other cases Spanish idioms are used incorrectly because the English expressions translated by those idioms have different meanings at different times. Instances are llevan a efecto, page 24, and echar menos, page 32, line 5. Other idioms not properly used are dar la gana, page 16, and cuidado con ser, page 21. Quedo, page 29, line 9, should be used reflexively. The use of comprar, same page, line 23, does not call for the subjunctive. Many careful speakers would object to cómo as used in the first line of page 4, and one may question the advisability of using cuál as an adjective, e.g., question 10, page 9, and elsewhere. Morir (se murió) should not be reflexive in the fifth line from the bottom of page 43.

A commendable feature of the book is the frequent literary references, which will give the teacher an opportunity to tell his class the stories or other facts about some of the titles named, and to acquaint the class with some of the writers. Considerable attention is given also to music and musicians. On page 47, one of the young men decided to go and see Camille as being a play with which nearly everybody in the United States is acquainted, and therefore likely to be known to his companion. Better atmosphere would have been provided if The Passion Flower had been chosen, and young people of the present generation are about as likely to have seen it as Camille. Moreover, the remark about "an absurd title," page 48, would still be equally as appropriate.

Not all the lessons have the same type of exercise. The first nine have an "ejercicio oral," which consists of nine to twelve brief sentences based on idioms involving words given at the head of the exercise. The first ten lessons also have a "cuestionario" containing ten or twelve questions concerning the text. All the lessons have a long "tema" generally covering from one to two pages to be translated into Spanish. The last two, however, are over three pages long. This material is simply a restatement of that of the texts, and is likewise entirely in the words of the young men. The oral exercises especially, but also the "temas," involve some words and constructions not to be found



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in the texts. Help in these cases is furnished the student through footnotes and a special English-Spanish vocabulary containing only words not rendered in the texts.

No provision is made for systematic review of grammatical constructions. Notes are scarce. One feels that a few more might have been added to the texts, to make up for the lack of any otherwise prescribed grammar study. For instance, on page 2, con and cn are used with ocuparse in the first two lines. The difference might well have been stated in a note, for the observant student will want that question answered before he gets halfway through the second line. The note to the text on page 28 is scarcely necessary, while a note explaining the use of a no in conditional clauses (a no temer, page 53) would be decidedly better than the translation, which is given under temer in the vocabulary. Obviously the call number to the last note on page 71 should be '30' instead of '6.' In the same place, notes 17 and 27 have no call numbers in the text. Evidently note 27 applies to 'should-enjoy-going' (page 71, lines 4-5), and probably note 17 was meant to apply to 'be' in the last full line on page 69.

The book seems to be comparatively free from typographical errors. The following were noticed: atraversar for atravesar (page 14); major for mayor (page 22); accents missing from si (page 68), pensión (page 18), and está (page 47). The conversational dash was omitted on page 15, in the sixth line from the bottom, and a hyphen should be supplied, for the sake of consistency, between 'equally' and 'glad' in the sixth line of the text on page 20. The sign of equality should be omitted after the question mark in note 5, page 78.

The list of available composition books for Spanish classes is not large, and this book supplies some new material, hence it may be useful to such teachers as wish a change of material and do not insist on having directly in the composition text either grammar statements or suggestions as to what particular subjects to study. The writer feels that the text would be more successful in advanced work than in the earlier semesters mentioned in the authors' preface, namely, second year in college or third year in high school.

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Geschichte des Neueren Dramas von Wilhelm Creizenach, III Band, Renaissance und Reformation, 2ter Teil, \$4.00 bound.

This is the second edition, revised by Professor Adalbert Haemel of the University of Würzburg. Only the opening chapters (pp. 1 through 137) on the Spanish and Portuguese dramas are of direct interest to readers of HISPANIA. No student of the modern stage can afford to overlook Creizenach, and this revised work is a welcome addition to the history of the theater in the Spanish Peninsula. It is gratifying that the preparation of this volume has been placed in the hands of so competent a scholar as Doctor Haemel. On the whole he has left the text of Creizenach as we find it in the first edition; there are some



necessary additions of material published since the first appearance of this volume in 1903. As regards the study of the Celestina, Doctor Haemel has placed this before the consideration of Torres Naharro's dramas, thus improving the chronological order of his material. We must infer that the reviser's reverence for the original text kept him from changing such an odd phrase as (p. 71) "eine unsichtbare Engelsstimme," which could readily have been changed into "the voice of an invisible angel."

The additions of greatest value are to be found in the bibliography. The list of titles and references is as complete as could be expected in view of the fact that Doctor Haemel must have been greatly handicapped in gathering his sources by post-war conditions in Germany. Some important omissions have already been mentioned in the Revista de Filologia Española, Vol. X, page 406, to which may be added the indispensable study by Professor Crawford, Spanish Drama before Lope de Vega, Philadelphia, 1922, a companion volume to the same author's briefer study in the Spanish Pastoral Drama, 1915. Professor Crawford's work is more comprehensive than Creizenach's, as his title shows, and, even within the same bounds, presents a fuller consideration of his material. To this work may now be added the thesis by W. S. Jack, The Early Entremés in Spain, the Rise of a Dramatic Form, Philadelphia, 1923, prepared chiefly under the guidance of Professor Crawford, whose touch is apparent throughout.

In connection with the Celestina, Professor R. E. House has recently printed some articles dealing with the questions of style and authorship (Philological Quarterly, Vol. II, p. 38, and Vol. III, p. 81). Creizenach's characterization of the Celestina is worthy of note, and Doctor Haemel has reasserted his belief in an extensive influence of that famous work on the early drama. This influence is, to say the least, debatable. In many passages where an old hag or witch appears, the influence of the classics, notably of Ovid and of the classical tradition of this female character in love stories, is certainly greater and more direct than that of the Celestina. Similar characters and episodes occur in Italian literature directly attributable to Latin and Italian models. Even in Spain the names of these go-between hags (for example Eritea, Beroe) recall the classics and not the Celestina. The roles played by servants, by old women devoted to witchcraft, love philters and the like, the stereotyped forms of love-making and seduction are common in the love stories before the Celestina, and in fiction not related to Spanish. The story of Calisto and Melibea is an important contribution to the history of a well-defined Ovidian tradition, but its direct influence on the early Spanish drama can easily be overstated. This so-called indebtedness to the Celestina is claimed by critics at times without any accompanying evidence. Even where a drama has been utterly lost and is known only to have contained an old hag who plays the part of go-between, imitation of the Celestina is inferred. (p. 76).

Among the material which Creizenach treats most satisfactorily, mention may be made of his analysis of Torres Naharro, of the early religious drama—always a difficult subject to handle with any vivacity—of the influence of the Italian style and of the originality and importance of Lope de Rueda. In the succinct account of Timoneda the Valencian language of two of his autos (p. 64) is rather unhappily called "Catalan;" this all Valencians, who preferably use their native valenciano in light plays and in stories, would no doubt resent. In

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the brief chapter on the Portuguese drama the presentation of Gil Vicente's work is among the very best.

Students of the Peninsular drama must be grateful to Doctor Haemel for bringing up to date this well-known history. He has performed his task with modesty and skill and made to the literature on the theater a sound and enduring contribution.

Einführung in das Neuspanische, von F. Krueger, (bound 7 M. 20) XVIII, 216 pp. Teubner, Leipzig.

The publishing house of Teubner in Leipzig is to be highly commended for the valuable assistance it is lending to the Renaissance of Spanish studies in Germany by the publication of a number of texts recently issued. These texts form part of a series called "Teubner's Spanische und Hispano-Amerikanische Studienbücherei," under the general editorship of Dr. Fritz Krueger of Hamburg, whose name gives to the series added prestige. He is fortunate in having also as collaborators a number of scholars of wide repute.

Among the texts issued special mention should be made of Dr. Krueger's Einführung in das Neuspanische. This is an elementary reader containing a bibliography for students and a brief introduction on the pronunciation. It combines reading material with a running translation, exceedingly full notes on the origin of words, on grammar, syntax, parallels, and general elucidations, all of which cover the greater part of the page. According to our own methods, such a procedure would be more admirably suited for a book intended for self-teaching, or as a manual for our teachers. Even American texts are inclined to have everything too thoroughly digested, arranged and classified.

Handbuch der Spanischen Aussprache, von T. Navarro Tomás. Einzig autorisierte deutsche Übersetzung und Bearbeitung. Teubner, Leipzig, 1923.

The translation and revision of Navarro Tomás' well-known book on Spanish phonetics, by Doctor Krueger, is a very welcome book for teachers who command German.

Spanische Sprachlehre, von Gertrude Wacker, (bound 5 M. 20) X, 166 pp. Teubner, Leipzig.

Dr. Gertrude Wacker's Grammar presents in a neat and compact form the necessary rudiments of Spanish with ample illustrations and explanations. Other publications are:

Five small texts in pamphlet form which contain:

- (a) Selections from the Cuentos Costeños by Cayetano Rodríguez Beltrán, edited by Dr. M. L. Wagner of the University of Berlin, with a brief introduction and the necessary notes. 32 pp.
- (b) Rinconete y Cortadillo, by Cervantes, with a helpful preface and a glossary, also by Doctor Wagner. 32 pp.
- (c) Selections from the Tipos y Paisajes of Pereda, edited with an introduction and notes by Dr. B. Wiese of the University of Halle. 54 pp.
- (d) Selections from Fernán Caballero, with introduction, notes, and a vocabulary (designed for beginners), by B. Marwedel. 40 pp.



HISPANIA

(e) Selections from José, by Palacio Valdés, edited with introduction, notes, and glossary by Dr. S. Barrelet. 38 pp.

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Mariflor, a Romance of the Spanish Highlands, by Concha Espina.

Translated from the Spanish by Frances Douglas. Macmillan Company, New York, 1924.

This work is an English translation of La Esfinge Maragata, the novel that won for Concha Espina the highest prize offered by the Spanish Academy. It is the story of the return of Mariflor to the native village of Maragata to marry the man chosen for her by her father. It depicts with realism and force the life and spiritual struggles of the maragatos, a primitive people that are deep-rooted in tradition.

The work of the translator has been so well done that the English translation has all the intense realism, dignity and high quality of the original Spanish. Macmillan and Company are to be congratulated on the publication of this work of Spain's most eminent woman novelist. American readers have been given so much cheap Spanish material in the novels of third-class novelists like Blasco Ibáñez that it is indeed refreshing to see in English translation this masterpiece of modern Spanish literature.

A. M. E.

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Disregarding fractions the figures are: [first year] Latin 57, French 47, Spanish 46. It may be interesting to compare statistics gathered for the year 1921 by the Dean of University Administration, University of Kansas, which show Ancient Languages [Latin and Greek] 84, French 96, Spanish 100, German 103.)

Education, XLIV, June.—E. E. Cates, Latin Coming into its Own. (One finds it hard to understand why it is necessary to attack Spanish in order to make out a case for a subject so eminently desirable as Latin.)

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- 2, Feb .- J. P. Bird reviews First French Book by L. A. Wilkins.
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- 5, May.—J. M. Andrews, Visiting the French Grammarians. (The French pupil is taught grammar systematically, the American pupil is not, with the results that are to be expected.)
- 6, June.—V. G. Edgeumbe, How Valuable to the Student of French is his Latin Vocabulary.' (Out of a list of 596 common French words, supposed to represent the active vocabulary of a student at the end of the first year, 510 are of Latin origin; only 13% of those which are sufficiently close to the Latin in form to have a possible chance of being recognized, lack an English word at least as closely resembling the French. The author does not attack the value of Latin study from any viewpoint other than that implied by the title.)

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- 475.-W. H. Sheldon, The Intelligence of Mexican Children.
- 481.-M. Romero de Terreros, The Illiteracy Campaign in Mexico.
- 483.—E. L. Bacher, French from the French. (The University of Delaware is making the experiment of allowing a group of students to spend their junior year in study in France.) W. R. Price, Certificates of the University of the State of New York in Teaching Foreign Languages.
- 484.-M. W. Coates, A Great School in Spain. (The Sagrado Corazón at Huelva.)
 - 489.—C. O. Davis, The Teaching Load in a University.
- 491.—L. E. Cole, Latin as a Preparation for French and Spanish. ("In what measure, if any, is success in the Romance languages directly attributable to a previous study of Latin?" As a result of careful testing of 328 cases it appears that there is a positive relationship between the amount of Latin studied in high school and the performance in college French and Spanish. Only a part of the superiority of the student who has studied Latin is due to a specific Latin-Romance transfer.)

The School Review, XXXII, 2, Feb.—O. F. Bond, The Background for a Survey Course in French Literature. M. W. Dillingham reviews Practical Spanish Grammar for Beginners by M. E. Manfred.

4, April.—O. F. Bond, Causes of Failure in Elementary French and Spanish Courses at the College Level. (Based on investigation of 125 cases of failure in first year French and Spanish courses offered in the Junior College of the Uni-

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- 5, May.-G. T. Northup reviews M. B. Jones' edition of Inocencia.
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THE ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH WILL BE HELD AT DENVER, COLORADO, JANUARY 2 AND 3. THE PROGRAM WILL BE ANNOUNCED IN THE DECEMBER HISPANIA.

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THE RHYTHMIC-SENSE GROUP AS A UNIT IN MODERN LANGUAGE TEACHING

What is the unit of language? It has long been taken for granted that it is the word, and most disputes have ranged around the manner in which we shall teach the meanings of single words. In case we found the ideal way to teach the meanings of isolated words, we should still have the usual difficulties in teaching a foreign language. Knowing the meaning of foreign words does not mean that we know the foreign language. Words are the raw material out of which language is built, but they are not the real units. The words of one language do not always fit when translated into another language; often one word in English requires two or more to express the idea back of it when turned into the foreign language, and just as often it takes more than one English word to express what is meant by one word in some other language. Many times there is no possible translation of words, the only way to express the idea being by some roundabout explanation or description. The order is never the same throughout in any two languages. Some words are regularly omitted in one language and as regularly required in another.

The word is not the common divisor of any two languages. One language makes a syllable do duty where a separate word is demanded in another. This is one of the biggest stumbling blocks of all when comparing a Nordic and a Romance language. There seems to have been no universal principle governing the division of larger speech units into smaller ones. Latin made inflectional endings mere syllables; the Romance languages changed case-endings into prepositions that preceded the noun, but retained verbal inflections in their syllabic form. English auxiliaries precede the verb as separate words. Personal object pronouns follow the verb in English as separate words; if they follow in the Romance languages they are considered



syllabic, but if they precede they are separate words. Comparatively considered it is very hard to say what should constitute a syllable and what should constitute a word. It would not be necessary to distinguish words and syllables if all language were only oral, because English auxiliaries, the personal pronouns, prepositions, and all other particles are just as syllabic in oral language as are inflectional endings in Romance languages. Even in modern English there is often a hesitancy and uncertainty whether we shall compound, or hyphenate, or write as separate words two closely related words as in: bedroom, drawing-room, dining room. Standard usage arbitrarily says they shall be written as given here, but no one would be sure of this by their correct pronunciation.

Words are not at all the concrete things we have always supposed them to be; in reality they are vague concepts. We have to build up these concepts from early childhood and only get their real meaning by hearing them used and using them in their various shades of meaning. The child first learns the word father as applying only to his own particular father, and he is astonished that another child should designate his father too by the same title. A child hears its mother say I and believes it refers only to her. Chair at first means a particular chair of definite size, color, markings, and use. Adjectives like zehite are first restricted to one individual object. If a child says water he means that he wants a drink of water; he has learned only that aspect of the concept. If, upon saying chair, he is lifted into his father's huge armchair instead of his own little chair. he remembers to repeat what mother said when she discovered what he wanted, and will say little chair next time. Very soon a child learns to couple words together and thereafter uses them in groups because they get better results. These combinations are simply longer words to him. He used syllables instead of words at a still earlier date, often garbling them as when he said da for water: he imitated as best he could, always using just as much of what he heard as he could recall, and only succeeding in making himself completely understood when he could use a whole phrase,

When we come to learn a foreign language we have to measure it in terms of our own language. Because we have to deal with words in their printed form, we have chosen them as our unit of work. We could not get farther back to fundamentals and choose the syllable, for few syllables have anything like a definite meaning, while most words do have at first glance. If we analyze isolated words we soon see how vague their real meaning is. Words are a sort of framework or pattern that takes on different shades of meaning when combined with other words. The meanings given in our dictionaries are mere explanations of the most probable turns the words will take when coupled with others. Often two or three such possibilities are listed. Somehow we vaguely know what any particular word means, but the very fact it is so hard to define shows how unsubstantial and intangible it really is.

Take such an apparently concrete word as wind. The best single definition of wind is probably: air in motion, but what a different idea we get when we add a qualifying adjective such as cold wind, soft wind, moaning wind. Each combination gives us a new and different idea of wind, and the result is not the idea of wind plus that of the adjective, but a blending of the two. This blending usually adds that tone of feeling or emotion so necessary to all meaning and so totally lacking in mere isolated words.

As we hear our own language we unconsciously accept words as skeleton forms and withhold judgment until other words have followed and shown what meaning was intended. Native speech is not like a flowing stream, but an intermittent current of regular and rhythmic order; it is a sort of succession of spurts followed by momentary pauses. Consciousness seems to store up the various possibilities of each sound as speech flows by on to the pause. The ear holds each sound just long enough to get its cue and the meaning of the whole comes trailing along behind. The cue that fits in with what has gone before and what immediately follows, is the one selected. When the pause is reached a clear-cut and definite thought stands out in consciousness. The selective agency is automatic, and we are only subconsciously aware of the meanings of words until others have followed and fully determined the direction. Each word somehow maintains its fringe of meaning ready to hook up with the next, but that fringe occupies a lower level of attention than does the group idea that follows.

The case is even more convincing in silent reading. Here the eye rests on the whole group, the words of which are sensed in combination. It has been fully determined by experiment that the eye does not move continuously, fixating on each word. It goes by jerks or short sweeps, pausing at regular intervals. Three or four words are comprehended in one sweep if the material is fairly familiar. Some unconscious selective faculty picks out the one possible element of each word and binds them into a well-knit whole. Sometimes we are led

astray, selecting the wrong cue, then we have to back up and start again.

Reading our native language is somewhat like watching a motion picture. Each image remains on the screen just long enough to connect up with the one gone before and then makes way for the next. Grouping is also evident here. If the machine stops and the image becomes stationary, the illusion is gone; nor can we look at a series of stationary images and make them tell a story as it is told on the screen. There must be such a rate of speed that consciousness has two or more in its grasp at one time. One image always occupies the center of attention, but the previous one always colors it, and they together color the one approaching. The four or five held in consciousness at any one time seem to become living images by thus drafting themselves into one another.

We cannot hope to learn a new language as we learned our mother tongue. The system we used then will give us general hints as to methods but the problem is very different when learning a second language. As a child we had neither ideas nor words, and the two grew up together. We never had clear perceptions until we mastered a vocabulary to express them. As adults, thought and ability to express it are usually on a par. We have seen how the child mastered his concepts, and once mastered they must remain in consciousness; we cannot erase them and rebuild them, and if we could it would be a useless waste of time; the only thing we can really do is to retag them. Instead of the English word or words as counterparts of meaning, we want to make the foreign word or words serve in this capacity.

Psychologists tell us that we can build up a new language area in the brain that will in time function independently of the old, but the old will always be more deep-seated and fundamental. Just as it took endless drill to create the old language area so will it require patient practice to build another area. As children with no interference from a well-established language area the problem is simple, but after our native language is well mastered and language habits made automatic by use, our mode of thought expression becomes so fixed that we almost necessarily follow it in using a later acquired language. The one outstanding problem of modern language teaching, from a psychological standpoint, is to reduce to a minimum the effects of native language habits.

It will help us to look into the manner in which a young foreignborn child learns English when he comes to this country. At first such a child understands nothing of what he hears, but he listens and



absorbs in silence; he hears such expressions as: "I didn't do it." "Your turn now." "Throw it to me." and he sees the situation enacted calling for these and other similar phrases; he does not hear single words, for language is not used that way. If our foreign lad is in difficulties himself, he tries to recall the magic phrase used by the young American when in a similar plight and imitates him as best he can. He would often hear two or more such succession of syllables as: "You let me alone; just because you are twice my size you think you can pick on me." These would sound as three separate spurts of speech, of which lone, twice and pick would stand out more distinctly. If our young immigrant used these phrases he would likely say only these outstanding syllables. He would not mean to use only a part of a word, but he would be forced to do so because he could not remember any more; he would know that it was not complete. All that he did use would have the correct word order and stress.

Doubtless the young immigrant translated into his own language the phrases he heard and whose setting vaguely impressed their meaning upon him; to do so would give him a firmer grasp of their meaning. Very likely the phrase that came to his mind when caught on the wrong block and in need of defending his trespassing was the more deep-seated native phrase, but he would not have to think in his native language after he could handle the English phrases that procured his wants. When he got his English phrases twisted he would have to grope again in the old language area as he tried so hard to recall how his thought could be expressed in English. In short he would translate only when in difficulties of expressing himself, finding less and less occasion for doing so as he mastered the new language.

The young immigrant's method has been given in detail because it is highly instructive for our problem. If we could reproduce the setting he worked under, we too could teach a foreign language as quickly and as well as the boys of the street taught this foreign-born boy. We cannot bring this element of necessity to bear in the classroom, nor can we create that vital interest engendered by necessity. We must not hesitate to supplement the process when we realize our limitations and handicaps. We must abbreviate, short-circuit, and create artificial conditions that will make up for this lack. Ours will have to be a controlled experiment—not so good as nature's way, but the best we can possibly do.

What is this unit of speech used by us in abbreviated form as children, heard and used imperfectly by the young immigrant, the



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unit that includes our short questions and likewise the answers in ordinary conversation, the unit that constitutes our spurts of speech in more complicated oral discourse, the unit that is used as a measure while we read aloud any sort of written matter, the unit of comprehension in silent reading? In short, the unit we must employ when we in any manner make use of a language we know well to communicate thought?

For want of a better term we shall call this unit the "rhythmicsense group," which we shall usually refer to as the "phrase group" for brevity's sake. The name is suggestive of the unit, for "sense" means that the group has a definite meaning and "rhythmic" implies that it has a symmetrical movement of utterance and is marked by certain quantity and recurring stress. It is a difficult unit to define because we do not see it isolated in written language, vet it is as clearly marked off in spoken language as is the word in the written form. This group is not necessarily divided off by punctuation marks; it is not the so-called breath-group, for we usually include two or more such groups in one effort of breath. The group is limited by an initial and a final pause and pronounced as an uninterrupted succession of syllables. It is not composed of so many or so few words but so many syllables. The words are not recognized as such, but syllables are clearly marked off. The number of syllables composing it seem never to exceed eight, and they usually range from four to eight. The limit of the number of syllables seems to be sensed rather than counted or measured. It seems as though we follow a sort of rhythm, grouping words together so long as their combined number of syllables does not exceed eight, knowing intuitively not to attempt to include too long a word after we have already five or six syllables in the group, even though the added word could fit in and add to the sense of the whole. In short the rhythmic feature is more determinative of the unit than is the sense feature.

These rhythmic groups have long since been recognized in poetry but they have not been considered in prose. The poets have written lines of varying length, but those that contained more than eight syllables have always been divided into two groups, usually with a strong accent on the last syllable of the hemistitch. A modification of all that governed the poet seems also to apply to prose combinations. There is some sort of rhythmic swing to oral prose, and something—I know not what—governs the stressed syllable in a phrase. If this rhythm is absent we usually cannot understand the speaker, and if we



do we describe his speech as wooden or monotonous. More research is needed to determine this regular rise and fall of the voice, but it is perfectly clear that the limit is eight syllables in the group.

The words of a rhythmic-sense group are somewhat analogous to the letters composing a single word. If some one says *c-a* and stops we get no meaning and give no reaction other than wonder, until *t* or *t* or *n* is added, which gives us *cat* or *cat* or *can*. If a speaker pauses before he finishes a speech group we usually have some idea of what he must have meant to say, but we cannot always be sure. The first words may have coalesced into such a definite meaning that only one interpretation is possible, and we fill in the gap with the only element that could be lacking. If such meaningless particles as *in—the* are used we are just as much at sea as if *c-a* were uttered. If house is added we know that a spatial relation within a place was meant, but if *year 1924* is added we know that a temporal relation is meant.

Sometimes the rhythmic-sense group is a whole sentence; sometimes it must include only a single word, but more usually it is a group of connected words arranged after the peculiar manner of the language in question. It does not always consist of the same definite parts of speech—now being made up of article, adjective, and noun: now of adverb and complement; now of a subordinate clause; but containing a connected series of words capable of being pronounced as an uninterrupted whole, and always calling up a more concrete image than does an isolated word. The separate syllables are printed in groups of words, but in speech we make no more pause at the end of these words than we do after the various syllables in any one word. This fact is the reason that such a phrase in an unknown foreign tongue sounds like one long word. We do not realize that we speak natively in the same manner, because we always see our own language written in separate words. The first written forms of most languages—probably of all—were not divided into words; this device was introduced later because it was seen that certain word elements occurred over and over again. Illiterate people do not seem to know the separate word elements of certain stereotyped phrases as shown by their incongruous combinations, and it is very doubtful whether tribes possessing only an oral form of language know that such things as words really exist as divisions of speech. Children are first acquainted with this fact when they learn to read their mother tongue.

We must admit that our present system of making the word the unit of modern language is far from perfect. No matter what method 352 Hispania

is used in its presentation, thought continues to be wrought in English moulds and is slowly and laboriously paraphrased into the foreign form. Garbled and halting attempts along the lines of English models are the only possible results if the word is made the unit.

After all, what governs us in our blind custom of making the word the unit of work? When we wish to recall a foreign word that has temporarily escaped us, we usually do so by calling up the equivalent of an English phrase that includes that word. We do this because the thought current once started will naturally travel over the newly constructed line of communication and will have to pass the station represented by this word. Knowing this fact we have made no use of it in teaching others the same foreign language.

It was long taken for granted that to learn to read our mother tongue we must first learn the twenty-six letters that make up every possible word in the language. Logically this seemed feasible, but psychology has proven this idea false. Advocates of modern methods of teaching native children to read had to show by actual results that it was not necessary to first teach the letters of the alphabet. Somehow children learn the separate letters by the time they need them, without being taught. Would not the situation be analogous here? Would not separate words of a rhythmic-sense group he as readily learned as letters.

If we made the rhythmic-sense group the unit in teaching foreign languages, the words within the group would be naturally pronounced. Take the English articles the and a, the preposition to, the conjunction and, and other similar and necessary particles-all of which are pronounced very differently in a group from what they are when standing alone. If we correctly pronounce the English phrase composed of the words in-the-house it will not sound at all like the composite made up of the correct pronunciation of the individual words. It is not in plus the plus house but an almost entirely new thing. The i of in is not heard, the n being linked directly with th of the and forming a single syllabic combination which is articulated with the following e heard as a sort of uh sound. The phrase sounds like: nth(uh)house. How could a foreigner divine all this if he were taught only the pronunciation of these isolated words? If the whole combination were first taught he would tend to get the correct pronunciation of each element by imitation. Since in the is similarly pronounced in every combination he would never need to learn the correct pronunciation of the separate words unless he too became a language teacher and taught the same errors he was forced to learn.

The rhythmic-sense group is conducive to the mastery of certain rather definite models that may be used unconsciously in correctly pronouncing other similar forms. Children make use of this principle in forming past tenses and past participles of new verbs. It cannot be a matter of reason with them but of unconscious imitation. They even apply the principle to irregular verbs whose forms they could never have heard as when they say *go-cd* and *scc-d*. Children do not have to learn by rule that the suffix *cd* is pronounced as *t* after voiceless consonants, yet they pronounce it so even in second-year readers. The same principle could be used in teaching a foreign language if the phrase group were made the unit.

In such a language as Spanish there is a great deal of assimilation and linking within the phrase group. Take for example the phrase: m baile bueno. The n becomes m before b, being sounded nasally and linked with bai without change of position. The first b is plosive since it follows a nasal consonant, while the second is the ordinary fricative Spanish b. There is almost as much to unlearn when these three words are linked together as was required to learn when standing alone. If we taught the correct group pronunciation it would be far easier to explain the varying values of the letters when found in different combinations, and in addition the phrases would serve as models for other similar phrases.

The rhythmic-sense group is more easily retained in memory than is the mere single word. The ability to reproduce the sound is not considered here, for clearly one can more easily reproduce two syllables of one word than he can, say six, of a group of three words; but even here one gains by using the phrase group because he can reproduce the combined sounds of three words more easily than he can the separate sounds of the same words as individual units. On the other hand one can far more easily recognize the meaning of the group than he can that of even one single word because the meaning of the group is more concrete. The more definite the association with the meaning the more surely will the meaning be retained, and the meaning of the group is clearly more concrete and definite than is that of any single word. After all, recognition is the first factor to be emphasized. Understanding the language as spoken and written should occupy the center of effort for a long time, and the reproductive and creative side should be merely incidental and emphasized solely as an aid to recognition.



Interpretation of thought expressed by the foreign language must necessarily precede expression of thought by means of the same medium. In learning telegraphy the learner would have to have a great deal of practice in receiving before he would need intensive drill in sending.

If one used this new unit as a basis of teaching a modern language there would no longer be any cause for dispute between those who favor translation and those who prefer a direct association between symbols and meaning. We could then use the student's native language as an apperceptive mass, or basis, upon which to rear the new structure and not run into the difficulties encountered when the mere word is the unit. As we have shown, the word is not the common divisor and the meanings of words do not always correspond in any two languages. The meanings of the larger units do correspond in nine cases out of ten, and any non-conforming units need not be used at first. With foreign phrases that do correspond the simplest way to get their meaning is to turn them unhesitatingly into English. We have always gotten meaning of everything else through English. so why make an exception here when no harm can result? We have to build on the known in order to master the unknown, and native language is too closely connected with existing ideas to be ignored. When we learned to read we used oral words as a basis for learning the written form, and never attempted to make the connection a direct one.

No one would say that it is harmful to tell a student outright that el caballo blanco means the white horse, or that está en el corral means is in the lot. If the teacher uses a chart and points to the picture of the white horse as he pronounces the Spanish phrase, he need not bother to say the white horse, but he should make it convenient to use the corresponding English phrase a bit later so as to be sure that all of the class did really understand that he meant the white horse and not the gray horse or the nondescript cayuse. The young immigrant had to guess on similar occasions and often got a perverted idea, but in our controlled experiment there is no need of letting any vagueness creep in. We shall have to make up in this manner for our inability to produce a setting that will force a meaning on the student and cause him to grope silently into his native language area and grasp this same thought. The teacher will likewise point to the red cow and say la vaca roja and add está en el corral. El burro grande, el burro pequeño, está en frente de la casa, está detrás de la casa will be taught. By various combinations dozens of simple sentences, each of which is composed of only two elements, can be made of these phrases. These sentences will be pronounced as two natural units by the teacher and repeated in the same manner by the class until they can be rattled off in a natural manner without the slightest hesitation, with only one pause between the two phrases.

Intensive and rapid drill will fix the sound of ten or more phrases in mind in one lesson, and enable the students to express these simple thoughts through this new medium. There has been no puzzle about it. The definite article, the position and agreement of adjectives have not been mentioned. Nothing impossible has been exacted of the student. He has not been told to keep English out of his mind; in fact he has been subtilely advised to think the white horse when he heard el caballo blanco since the English phrase is a more definite tag than is the mere picture, which if he interprets at all he will surely interpret through the medium of English words with which it has always been associated before. When the student knows definitely what the new phrase means he has no occasion to drill on this connection. The problem now is to fit him to use the new phrase as a substitute for the old. To do this the new phrase must now be connected directly with the meaning, and clearly drill in translation will prevent this.

Since we cannot bring about natural situations that will automatically provide drill in direct connection we must create artificial situations that will bring it about. One device that can be used here is answers to questions. By teaching one new phrase: Dóndo está and its English equivalent: Where is? we can ask for the location of the various colored animals, and members of the class can give us the answer by connecting two known units. Questions of this nature will guide the student's thinking by keeping it within the bounds of a limited stock of foreign phrases. Some of the brighter students may be asked to tell the story as the teacher points to the charts. A phrase may be given and members of the class asked to add another that will tell a story. Imagination may be called into play for other possible positions of the various animals. In this way the new phrases may be polished by repeated use until they too will function in expressing thought. The ideal method would be to make the new phrases independent of their English equivalents by connecting them so repeatedly and in such a variety of ways with the thought for which they stand that the one thing would call up the other. The old connection between the English phrase and the thought will never be forgotten, but the student soon reaches the place where he does not have to call it to mind.

After a few lessons of this type, the teacher will write on the



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board the phrases which have been fully mastered orally. The student will now have to learn to read at the same time he is learning to use the new language orally. As a child he had to learn symbols and ideas simultaneously, but now that he has ideas he is required to interpret and to express them by a new code of symbols, and he must do this both by visual and auditory images.

When the teacher presented the phrase el caballo blanco orally the student was not told which word meant horse and which word meant white; in fact he was not told that there were three words in the group. Clearly this procedure is impossible now for written language must make use of words. It would not be wise to write the unit as a succession of syllables because it must be in the same form that it will be used in everyday life. Here is the danger point. Seeing the phrase written in words will cause the word to receive undue importance unless counteracted by the teacher. If these phrases have been well grounded orally, this difficulty is minimized. The student will take an interest in seeing the oral phrases he already knows, now expressed in written form. If the teacher reads off the phrase as he points to it and drills the class in this same unhesitating reading of it, the students may learn to read it without stopping at every word.

A second difficulty with the written form will be the new and unaccustomed values of the letters, but this same difficulty obtains with the current word method. It, too, will be minimized if there has been sufficient oral drill, because a knowledge of the correct sound will tend to call up the new letter values. Still old habits are very strong and it will take a great deal of drill to make the connections sufficiently strong to function. Again artificial means must come to our rescue. If the letter d has always been pronounced with the tongue resting against the front part of the hard palate, the student will surely use this same position when he attempts to pronounce the Spanish d. But if the class is told that Spanish d (whose oral value he knows in $d \circ nde$) is formed by touching the tongue against the lower rim of the upper front teeth he will be in a position to pronounce it, and the knowledge of the correct position aided by his knowledge of the sound will likely equip him to habitualize it by practice.

Practical phonetics must be continued for many weeks, but it should never become an end in itself. The explanations of speechorgan positions should be based always on sounds known orally, which can be used as illustrative material.

Rules for accent need not be taken up yet, for the new values of



the letters are more important at this time. Word accent will tend to call attention to words as such while letter values are independent of words. After a week or so the rules for accent can be deduced and systematized under the guidance of the teacher by comparison of the pronunciation of known words.

The class should now be required to copy the phrases from the board, and then to write them on the board while the teacher dictates them. Some students will find it extremely difficult to write from dictation, and for the benefit of such the teacher will use only a few phrases, repeating them over and over until they are mastered. It is better to select phrases that will make complete sentences when coupled together, reading them first as single units and then as two separate units of a sentence with just enough pause to limit them.

If a looseleaf textbook could be provided, the sheets containing the first lesson could now be put into the hands of the class. Such a sheet would contain the phrases so far studied with their corresponding equivalents listed after the manner of usual lesson vocabularies, and various drill exercises. In view of the many new things heaped upon the learner the meanings of some of the phrases will surely be forgotten. If the English equivalents are not given the student must grope about in obscurity and become disgusted by the hopelessness of it all. The reading lesson need not be translated, and certainly the exercises will not be exercises in translation. The little stories known orally will be written and accompanied by illustrations in order to facilitate a direct connection. Phrases will be written with blanks to be filled in to complete them. Questions will be given and answers required.

Some points of grammar will be brought out in class, being developed under the guidance of the teacher, and always based on known material. Now for the first time the teacher will call attention to words. The class may be shown the way the new language arranges the order of the words, the four forms of the definite article, the position and forms of the adjective, simple inflections of verb forms—all of which may be taught by comparison of the known phrase groups. It requires a skilful teacher not to overdo this feature. The only purpose of grammar at first is to systematize knowledge already required and not to pave the way for succeeding difficulties.

Naturally all the conversation regarding grammar will be done in English since the purpose is to simplify and systematize, and clearly this cannot be done in a language the class does not yet know.



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Succeeding lessons will be handled in the same manner, the new phrases introduced being presented orally before being placed in the hands of the class. Gradually the ability to write such new phrases when presented orally will be acquired. By a process of elimination—partly guided by the teacher and partly intuitively—the separate words will be learned and new combinations of them formed by the students themselves. Children learn to handle letters this way and spell out new words. This procedure would be real grammar, constructive rather than analytical.

The looseleaf textbook would contain at the end a glossary of all phrases with their English equivalents used in the book. These phrases could be catalogued by listing them alphabetically under the longest word, or the first of two equally long words of the phrase, arranging the words that precede or follow the longest word to the left or right respectively of this vertical column of long words. This vocabulary would be kept in the looseleaf cover, and the new lesson sheets would be added after each had been presented orally.

To forestall some certain objections to this method, let it be said here that the writer does not flatter himself that he believes he has discovered a new method that will prove a panacea for all language-teaching ills. There are many unanswered queries in his own mind concerning certain phases of its application. He believes that the general principle is sound, but that the details must be worked out by experiment. The method must be tried out and its weak points checked. In a general way the writer has applied the principle for several years in teaching Romance languages, in that he has taught words in groups, but never to the extent advocated here.

Some one will ask what is the difference between this plan and that usually followed in direct method texts where new words are first presented in complete sentences composed of only one or two new words in a group of known words. The answer is that the current method, even though a great improvement on the old, still makes the word the basis of instruction, while the plan here proposed aims to get away from the word as a unit in any capacity. New phrase groups and not new words are ever sought.

Others will say that this plan is like that used in the time-worn traveler's guides—the tourist's favorite on ocean liners. Such a phrase book contains hundreds of phrases covering the more important situations likely to be met with by the traveler in foreign countries. These phrases are simply listed once in their printed form; no



exercises for their use are given, and no drill at all is provided. And even though such phrases would usually come under our definition of the rhythmic-sense group, such a book could no more be said to portray this method than would an ordinary bilingual dictionary set forth the usual word method.

Another more vital objection that might be raised is that the now possible units would be multiplied manyfold. But the same objection was raised against the word method of teaching in the first grade. Writers of primers solved the problem by using only a relatively small number of words. The same principle could be employed here.

In the opinion of the writer the one great difficulty would be the preparation of a suitable textbook. The writer of the text would have to decide what phrases to include, whether he should emphasize the repetition of words, how and when to present the grammatical material, just when to emphasize the breaking up of the group into words. All of this would necessitate careful study and perhaps experiment. For the second year ordinary texts might be used, for it is a simple matter for the teacher to read the material aloud and draw a vertical line between the phrase groups. It would be better, however, to have the vertical line printed and to include suitable exercises and the new sort of glossary suited to the teaching of the method.

To sum up, the advantages of using the rhythmic-sense group as a unit in foreign-language teaching are:

- (1). It is the psychological instead of the logical unit.
- (2). It saves time, because the group can be retained as easily as the word.
- It is conducive to memory because the unit of work is also the unit of use.
- (4). It is conducive to correct pronunciation because the words are linked together as they are naturally spoken.
- (5). It dispenses with preliminary grammatical training.
- (6). It facilitates the mastery of inflections, word order, and idioms.
- (7). It makes conversation possible from the very outset.
- (8). It gives reading and conversation the principle places.
- (9). It makes later use of the language more natural and easy.
- (10). It permits of the actual building up of a new language area in the brain of the learner.

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HUGO WAST—ARGENTINE NOVELIST

In the year 1911 an Argentine author barely known in his own country, published his third novel. At first it met with the same fate as his two earlier books and remained for some time unnoticed. But in the course of twelve years it has gradually come into its own and, in Argentina, it now ranks almost as a classic. The number of copies sold has reached the hundred thousand mark and the author's literary reputation has become firmly established throughout South America. Yet here, in the United States, except to a very limited number, the title of Flor de Durazno is even less known than the name of its distinguished author, Gustavo Martinez Zuviría, who usually signs himself Hugo Wast.

According to the short biographical notice concerning him, published in Argentines of Today¹. Wast was born on October 23, 1883, in Córdoba. His family was one of distinction, his father being Zenón Martínez and his mother, Carolina de Zuviría, a descendant of Dr. Facundo de Ziviría, President of the Constituent Convention of 1853. Wast received his education in Santa Fé, where he attended first the Colegio de la Inmaculada Concepción and later the provincial Universidad de Santa Fé. By the latter institution he was granted the degree of Doctor of Laws in 1907.

As a boy he developed a great love for reading. When he was twelve years old, he tells us, tales of adventure would make him lose all notion of time. In fact they awakened his curiosity to such a degree that he taught himself French. In his own words:

Por esa época, en un destierro de vacaciones, aprendi francés, sin otro maestro que un diccionario, y sin más fin que leer un libro de viajes por Africa, de Stanley, "La Torre de Servitude", con láminas portentosas, entre ellas una donde aparecía un cocodrilo devorándose un muchacho.

His imagination, quickened by these readings, began to bear fruit early. By the time that he was twenty-two Wast had written two novels. The first, Alcgre, was published in two volumes by the Fernando Fe Publishing House of Madrid in 1906 while Wast was still a student.



¹ Edited by William Belmont Parker, Buenos Aires, The Hispanic Society of America, New York, 1920, 2 vols., I, 189-190.

²La Nación, Buenos Aires, Domingo 28 de Octubre de 1923, p. 7.

The second, Novia de vacaciones, did not appear in print until the year following.

Both of these books, though far from crude, are plainly the work of a beginner. Both of them reflect the character of Wast's readings during this period of his literary apprenticeship. Wast himself admits this in his statement:

Ese mísero "Alegre" está demostrando lo pueril y a la vez proceloso de mis lecturas: "Robinson Crusoe", "La Isla del Tesoro", de Stevenson, "La Roca de las Gaviotas", de Sandeau, "Sin Familia", de Malot, Julio Verne, Mayne Reid, Walter Scott y, cosa increible, Shakespere, de quien no gustaba sino las hecatombes.

It would be unfair to the two novels, however, to stop with this statement, since both of them show evidences of marked originality and both contain in embryo some of the best elements of Wast's later works. As we follow the fortunes of the little negro boy, Alegre, from the time of his parents' capture in Africa, through the periods of his servitude with a troupe of strolling acrobats, his wanderings in Argentina in search of his foster-parents and his precocious love for little Margarita Alvarado, we obtain many a peep at future characters, scenes and episodes. Thus the good old parish priest of Brandzen is but a sketch of the kindly Padre Rochero of Flor de Durazno and of the sturdy Don Dimas Carrizo of Cindad turbulenta—cindad alegre; the pretty childhood scenes between Alegre and Margarita are preliminary studies for the delightful adventures of Gracián and Mirra in Valle negro or of Pablito and Judith in La que no perdonó. The rich strokes of color in the descriptions of Argentine landscapes and customs are the trial work of the same brush which was to paint later the rural backgrounds of Fuente sellada and La casa de los cuervos. In the character of Angelina, the forsaken heroine of Novia de vacaciones, as well as in the sisters Lidia and Javierita, there may be found many of the traits which were later to reappear in Matilde and Laura of Los ojos vendados and its sequel, El vengador,

The first of Wast's novels to meet with true artistic as well as material success, was, as has already been stated, *Flor de Durazno*, which appeared in 1911. It is grim and yet an extremely sympathetic treatment of the problem of the unmarried mother. It forms the first of a series of four novels depicting various phases and discussing various problems of Argentine provincial life. Following it came *Fuente*



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scilada (1914) with its theme of a wronged woman's terrible vengeance. Though the subject matter of both of the foregoing works suggests Zola and the Naturalists, the treatment is polished and chaste like that of Valera or of the Biblical epigraph of Flor de Durazno, Nathan's story of the one ewe lamb (II Kings, XII, 3-4).

In La casa de los cuercos (1915) Wast gave new life to the events connected with one of the many political revolutions which retarded the progress of the young republic. The theme of this swiftly moving narrative is an unusual variation of the "triangle," in that the young revolutionary hero wins the love of the widow of his opponent and victim.

The last novel of the group, Valle negro, is another family tragedy, the result of a feud between the owners of two adjacent ranches. It shows how the tyranny of a brother's pride in his family keeps his sister from her lover and her child.

These four novels give an intimate picture of the life on the large estates with which Wast is familiar. It is a life that retains most of its old, feudal characteristics, but is gradually beginning to feel the influence of modern agricultural methods. Wast loves to linger over such rural scenes as the early morning milkings, the search for the riding colts, the ride through the open fields, the annual round-ups and brandings, the preparation and the constant drinking of mate, or the loitering about the church portal during the Sunday service. In each of the four books he has succeeded in producing a flowing tale full of the color and the spirit of the region he interprets. The primitive emotions of his characters are always in harmony with the simplicity of their environment and their plane of living.

It is only natural, in view of Wast's antecedents, that politics should have cast its spell over him. He was elected diputado to the National Congress and in this capacity took up his residence in Buenos Aires. His sojourn there provided the material for his next four novels, all of which concern themselves with the life of the national capital. The first of them, Ciudad turbulenta—ciudad alegre (1919), expresses the provincial's horror at the wickedness of the cosmopolitan city. Its title is taken from a passage in the prophecy of Isaiah (XXII, 2). The novel is, properly speaking, a social study, the bitter arraignment of that society which spends its time in riotous living, utterly careless of the existence of the atorrantes, the "down-and-outers" whose cause Wast pleads so valiantly through the mouth of the priest, Don Dimas Carrizo.

From the evil city of the present Wast turns to the discordant city of the past and in *La corbata celeste* (1920) he tries his hand at the historical novel. The work is strongly reminiscent of Mármol's classic diatribe against the tyrant Juan Manuel Rozas in *Amalia*. In technique, the two novels are almost identical, but Wast's attitude is much the juster of the two. Unlike Mármol, he has no axe to grind. He emphasizes rather the purely human side of the great dictator's foibles.

La corbata celeste was followed at intervals of a year by two problem novels, Los ojos vendados (1921)—first published under the title El amor vencido—and El vengador (1922). The first deals with the failure of a girl with a modern education to make her way against the conservative ideas in the old social order. The second assumes that a parent's love for his child is the fundamental law of life and it attempts to prove that this law avenges itself upon those who disregard it.

The latest work to come from Wast's pen, La que no perdonó (1923) is also a problem novel. Its scene, however, is laid no longer in the great city, but back on the country estates in the provinces. In it Wast discusses whether or not a wife should pardon the sins of her faithless husband. Though the character of the heroine, Mercedes Virreyes, recalls vividly Doña Perfecta, Wast's treatment of his theme lacks the artistry of the great Galdós. As a recent reviewer has correctly pointed out, "Wast's accurate portrayal of ranch life and ranch types sounds perhaps the happiest note of the book."

Wast is, first of all, a narrator. His tales are tales of action, packed with excitement and dramatic force. A succession of episodes sweeps across the narrative with the impetuousness of the pampero. Let the following account of a fight between two gauchos serve as an example of his skill in story-telling:

Yo me había aproximado al grupo, oi de pronto los gritos del juez del matadero.

-; Ahijuna! į vo te voy a enseñar a enlazar, sotreta!

Pareciónie airada de veras la voz, y me dirigi a la casilla, a tiempo que lacinto se encaraba con el gaucho de la Federala.

 No fué de intento, dou, — murmuró éste, pálido y ronco de rabia o de miedo.



^aThe New York Times Book Review, Sunday, January 13, 1924.

- ; Casi me has pegado con la argolla, chambón!

Parece que el gauchito, revoleando el lazo, pasó cerca del grupo donde estaba el juez.

Humillado por su torpeza, se encrespó al oír el nuevo insulto. Era un mocito empacado, se alzó el ala del sombrero, y con la mano a la cintura esperó al otro.

Pero no hizo ni un movimiento, lo aguardó no más, y Jacinto fuera de juicio, ante la gallardía con que el mancebo lo miraba, le tiró un revés con que habría podido matar a un caballo.

El gauchito se agachó y el terrible puñetazo castigó el aire solamente y acto continuo lo vimos echar mano al cuchillo, mas no alcanzó a sacarlo, pues Jacinto lo volteó de un garrotazo en la cabeza, con su pesado talero de hierro.

Fué una escena vivísima. Cuando nos acercamos, el gaucho yacía en tierra, bañado el rostro en sangre. Uno de los compañeros de mi primo lo tanteó.

- No lo has muerto, Jacinto.
- ; Mejor! respondió éste, que se había turbado un poco.
- —¡Qué ha de ser mejor! No te la va a perdonar: un día ú otro te hallará donde pueda cobrarte la deuda.

Los dos se miraron; los otros compañeros parecian de acuerdo con este pronóstico.4

But it is not only in those novels which deal with life on the *cstancias* that Wast has had an eye for the colorful and the picturesque. To be sure, he loves to tell of the far-reaching open plains and of the elemental passions of the people who dwell there. But in his urban novels as well, he has created characters and scenes which are significant and alive. One of his most convincing pictures is that of the priest, Don Dimas, and his following of *atorrantcs:*

Vivía el sacerdote en una bohardilla, sobre el tejado de una vieja casa de Palermo, desde donde se divisaba el infinito horizonte del Río de la Plata.

Los atorrantes se habían acostumbrado a su figura extraña y pacificadora, que no turbaba su feroz independencia, y que se les asemejaba en la pobreza de su traje, en la simplicidad de sus gustos, en el desaliño de su cabello blanco, tizado por la ventisca.

Y Don Dimas empezaba a amarles.

En los días de sol, cuando de las cuevas horadadas en el talud de



^{*}La corbata celeste, pp. 44-45.

los caminos o en las grietas de las barrancas, sacaban sus andrajos para tenderlos al buen aire, él se les arrimaba, porque lo alegre del día disponialos a palabras cordiales.

Libres, felices, viviendo a la orilla del muladar, explotaban los desperdicios de la ciudad con industria de mineros.

Si alguna vez se hastiaban de su miseria, tenían la muerte a mano en las ruedas de los trenes que pasan a centenares cada día por ese lugar; y hasta podían librarse de la vida sin horror de la sangre, con el rayo escondido de las vías eléctricas, capaces de fulminar los en un segundo.

Pocos metros más allá empieza la playa del gran río, eternamente castigada por sus olas, que también podía dar descanso a sus huesos.

Pero no ocurre nunca el suicidio de un atorrante; mueren de viejos o de hambre; jamás de neurastenia o de remordimientos.

Un verdadero gentio aguardaba esa mañana a Don Dimas, a la sombra del puente, concurrencia desharrapada e inquietante, pero en realidad paciente y dulce.

Había hasta una mujer, una vieja astrosa, rubicunda, desbordante de gozo porque acababa de cosechar un montón de naranjas medio podridas, arrojadas de un vagón y las cambiaba entre sus compañeros por mascadas de tabaco.

Muchos eran muy viejos; otros lo parecían. Podía juzgarse de su edad por sus barbas, negras, rojizas, amarillas, cenicientas. Había ojos enconados que brillaban entre cejas espantables, y ojos orgullosos, acostumbrados al vasto horizonte y a los bosques de Palermo; y narices rojas de alcohol, y homoplatos recios, y dientes feroces, emegrecidos y gastados como si mascaran piedras.

Sin camisa algunos, cruzado el saco, mostraban sectores de piel blanca y sucia. Los que tenían una camiseta gustaban de exhibirla echando atrás las alas de la chaqueta y metiendo las manos en los bolsillos del pantalón.

Siendo tantos, ni uno solo se parecía al otro, no obstante pertenecer a un único tipo inconfundible de la especie humana.

Esperaban diseminados, sin trabar conversación, porque sólo escuchaban con gusto a Don Dimas.

El les hablaba, simplemente, sacando del Evangelio o de la Escritura el tema de sus discursos.⁵

Wast's style, as may be seen from the foregoing selections, is



⁵ Cindad turbulenta-ciudad alegre, pp. 70-71.

simple, direct, straightforward and vigorous. It is absolutely pure and polished in construction, and it enriches itself by the use of localisms and dialect forms. It has a Valera-like objectivity and finish. The constant use of the short paragraph is largely responsible for its terseness and crispness. In his treatment of delicate situations Wast also follows Valera in frankness of statement and chasteness of expression. There is nothing sordid in his works, no reveling in vice and human perversity. In this respect he more nearly resembles the Victorian writers of England than any of his own Latin blood.

The strength of Wast's work lies in its tenseness and its excitement, its vigor of narrative, its picturesque settings, its wealth of atmosphere, its power of characterization. Yet out of this very strength there spring elements of weakness. In his effort to maintain the reader's interest at the highest possible pitch, Wast often adds episode to episode until he almost destroys the balance of his plot. Similarly, in the delineation of his main characters he is apt to overemphasize certain traits to the point of unreality. His heroes and heroines become types rather than personalities. He is far happier in his treatment of his minor characters and it is they who are longest remembered.

Wast prefers to show his people in action rather than in thought. His characters are emotional rather than philosophical. He confesses that he likes best tales of deeds:

Estoy seguro de que si me apareciera un hada y me dijese: "Te concederé el don de hacer libros. ¿Quieres escribir una 'Isla del Tesoro' o una 'Isla de los Pingüinos'?" yo, con la mayor desvergüenza, le contestaría: "Concédeme el don de hacer libros como 'La Isla del Tesoro.'"

Wast's works are now reaching a very wide public. Three of the novels have been translated into French, three into Italian, two into English,—though no English version has as yet been published in the United States—two into German, one into Hungarian, and one into Portuguese. Moreover, Flor de Durazno, La casa de los cuercos, and Valle negro have each been dramatized and have had more or less successful careers on the stage. La casa de los cuercos has been presented in two different versions, one in verse and one in prose.

Although it has cost him a great deal of perseverance and patience



⁶La Nacion, loc, cit.

to win his spurs, Wast's present enviable position seems assured. His works will doubtless stand on the shelves of posterity beside those of Isaac and Mármol. He has the good will of most of the South American writers of note—Manuel Gálvez was the first to give him a personal report of the acceptance of Alegre by the Argentine critics—and the critics of his country acclaim him the peer of any of their contemporary novelists. Such Spanish writers as Unamuno, Concha Espina and Ricardo León welcome him as one of themselves. Ricardo León speaks of him as "argentino por su elegancia y su finura, español por su sentido de la raza y de la lengua, universal por su genio creasituation in enduring terms, and his charm and vigor of narration, he is an excellent interpreter of the life of the rapidly changing sister continent to the south of us.

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SOBRE UN CASO DE AMORES DE LA NOVELA "VARIA FORTUNA DEL SOLDADO PÍNDARO" DE D. GONZALO DE CÉSPEDES Y MENESES

En la parte Ia. cap. VII a XIV del "SOLDADO PÍNDARO." relata CÉSPEDES un caso, simple traslado en parte libre, de la traducción castellana de la HISTORIA DE DUOBUS AMANTIBUS que escribió en latín ENEAS SILVIO PICCOLOMINI. (Año de 1444.)

Esta novela ejerció fuerte influencia en la sentimental, y de ello, algo se ha dicho ya.² También las fuentes del modelo fueron objeto de estudio, (en el que hizo JOSEF DÉVAY de las imitaciones húngaras.³ La adaptación de CÉSPEDES, sí creo que no ha sido indicada todavía y es de interés.

La versión castellana que puede leerse en las reimpresiones de FOULCHÉ DELBOSC y MENÉNDEZ y PELAYO. sigue el texto original con mayor fidelidad que la paráfrasis italiana de ALES-SANDRO BRACCI, publicada en el siglo XV. Este traductor, para así deleitar con materia agradable, (según dice en el Proemio a LORENZO DE MEDICI), intercaló versos, amplificó pensamientos y aun cambió el desenlace, de trágico que era en feliz.

Invirtiendo los casos y las personas, por loar a la mujer en este escrito, o por conformalo a la Preceptiva del "dolce stil nuovo" o por disfrazar los propios sucesos, contó BOCCACCIO en FIAMETTA un episodio de sus amores con MARÍA D'AQUINO y sin apartarse del todo del convencionalismo de las escuelas, dió a

- ¹ Apareció por primera vez en Lisboa, año de 1626.
- ² Menéndez y Pelayo, Orígenes de la Novela, t. I, p. CCCIII. R. Schevill. Ocid and the Renascence in Spain, University of California, pub. v. IV. n. I, 1913, p. 107 ss. G. Regnier, Le Roman Sentimental avant l'Astrée, Paris, 1908.
- ³ J. Dévay, Acneas Sylvius, "Entlehnungen in der Novelle 'Euryalus und Lucretia' und Ungarischen Bearbeitungen." Zeitschrift für vergleichende Litteraturgeschichte, 1896, v. IX, p. 32 y ss.
- Sevilla, 1512, 1524, 1530. Salvá cita una de fines del siglo XV. R Foulché-Delbosc, *Historia de dos amantes*, Barcelona, 1907. Menéndez y Pelayo, *Origenes*, t. IV, p. 104-23 (1915).
 - ⁵ A. Bracci, Eneas Silvio, Istoria di Eurialo e di Lucrezia, Viena, año 1477.
- ⁶ Aeneae Silvii Piccolominei, postea Pü Papae Secundi, Historia de duobus amantibus, cum italica versione, Capolago, 1832, p. 145.



su relato carácter más humano y racionalista. Así ENEAS SILVIO. Tomando éste por punto de partida el cap. Io. de FIAMETTA dijo un caso sucedido, según él, por aquellos sus días. Se acercó a las fuentes mismas de BOCCACCIO y, como él, en los estóicos y elegíacos halló severidad de reflexión y exaltación sentimental, y frívolidad maliciosa en los satíricos. Libertó su obra del seco amaneramiento del poema amoroso del antaño, e hizo avanzar la exposición hasta los linderos de la pasional naturalista.

A CÉSPEDES le ofrecía esta novela un buen relato y un episodio más con que amenizar la obra que traía entre manos y sirvióse de ella como antes se sirviera de otras narraciones y de sus propios sucesos para realzar los del ESPAÑOL GERARDO.º Pero le fué preciso hacer cambios, suprimiendo pasajes, cercenando escenas de intenso realismo o suprimiéndolas del todo, para aligerar el subido color de ciertos incidentes. Desvió los sucesos a fin de que los amantes no llegaran a su ayuntamiento pues, para su propósito le bastaba que pecaran con sola la intención.

Con todo, en achaques de erotismo, se amoldó al pensamiento de su época. Como a otros, los ejemplos y casos, aun los de dudosa moral, le sirvieron para adoctrinar, y los hechos mismos le sugirieron las reflexiones que, con harta frecuencia y al modo de MATEO ALEMÁN, interrumpen la narración. También, pero en irónica manera, había dicho el médico del Emperador, doctor don Francisco López de Villalobos en el ANFITRIÓN que él tradujera: "con las liviandades de Júpiter como con plumas de gallo he pescado aquí galanes como truchas para metellos en la santa dotrina del amor virtuoso; y maguer que ellos se congojaron en salir de sus piclagos, no deja por eso de ser buena la pesca." "

El infeliz recuerdo de los malos sucesos que, al decir de varios, devaneos con una dama causaron, pudo inducirle a exponer la experiencia dolorosa con copia de razones y conceptuosos avisos, nada originales sin embargo, puesto que pudo encontrarlos y los econtró



⁷ V. Crescini, Contributo agli studi sul Boccaccio, Torino, 1887, p. 156.

⁸ Historia de Duobus Amantibus, ed. cit. p. 12, 18.

⁹ La primera ed. es de Madrid, 1615.

^{10 &}quot;porque aunque en Hortensia no hubo mas que deseos, estos fueron tan grandes, tan continuados y crueles, que pudieran pasar plaza de ejecuciones y merecer la pena de los efetos y obras." Soldado Pindaro. Biblioteca de Autores Españoles, t. XVIII, p. 287, col. 2.

¹¹ Villalobos, Comed. de Anfitrion, Bib. de Aut. Esp. t. XXXVI, p. 341.

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sin duda, en el fondo común del doctrinal moralista o en la sabiduria vulgar. Y los mísmos conceptos estereotipados que, por su secular repetición eran objeto de burla ya en aquellos días, pone en boca de las personas: "su cautiverio siente, y deseándola, no apetece, no quiere la amada libertad; su llaga advierte, y no admite la cura; quémase y menosprecia el refrigerio; dulce le es la ponzoña, deleitable y sabrosa su amargura mortífera; apacibles sus daños, sus tormentos gustosos, descanso su trabajo y la muerte suave; y finalmente, ningun consejo abraza, ningun remedio escucha mientras la edad no se resfría, y la castidad madura la vejez." 12

Como los escritores que parafrasearon el cuento itálico, dió CÉSPEDES a su episodio un carácter local y contemporáneo, y para ello, lo interrumpió con un segundo, que es el de los sucesos de su héroe don Gutierre en la ausencia que hizo, de orden de su tío. Cuenta pues, desde el punto en que parte para Córdoba, esos incidentes, al modo de las narraciones de sus días o de las intrigas de capa y espada y aun encuentra ocasión para decir una fiesta que celebraron los presos de la cárcel de esa ciudad, que fué estratagema para su feliz evasión. Con este motivo, llena el pasaje con reflexiones. sátiras e ironías, contra los ministros de la Justicia, advirtiéndonos de su prevaricación y mala fé, en idéntica manera que muchos de los escritores de ese tiempo y singularmente Quevedo. ENEAS no relató los incidentes del viaje de Eurialo y sólo dijo que, Lucrecia, al partir su amado, cerró ventanas, vistió lutos e hizo lloros y que al volver, con él le vinieron a la cuitada la alegría, los gayos colores y el abrir celosías y balcones.

Hacia el fin de la obra y, sugerido por el sermón panegírico dicho en los funerales de Hortensia, cuenta el Soldado Píndaro, un caso espantable y milagroso ocurrido en un lugar del reino de Valencia y que era tan reciente y lo atestiguaba además la gravedad de cierto religioso que no podía ponerse en duda. No puede uno menos que recordar al llegar a este pasaje lo que dijo el no menos grave obispo de Bona, don Juan de la Sal al Duque de Medina Sidonia con referencia a esos sermones panégiricos y lo que ocurrió en Sevilla con un loco muy gracioso, quien, al oír que se loaba a un hombre de vida no ejemplar, gritó a los concurrentes a la iglesia: Bellacos, de hoy más

¹² Soldado Pindaro, ed. cit., p. 277 c.

vivid como querais; que no faltará otro mayor bellaco que vosotros que diga cuando os murais, que fuisteis unos santos¹³.

Las diferencias más salientes en los incidentes de las dos obras son de detalle muchas veces y, pocas, sustanciales.

A cuatro damas ve Eurialo en las fiestas con que celebra Siena la entrada del Emperador; cuatro son las tapadas a quienes acompaña don Gutierre en la romería de los Gremios que por San Marcos se celebraba en la ciudad del Brocense. Ambas estaban casadas con ricos hombres pero mezquinos, viejos y pesados y celosos.

El diálogo de Sosias, criado de Lucrecia, con ésta, que tomó ENEAS del HIPÓLITO de Séneca, lo acorta CÉSPEDES, algo arbitrariamente al parecer. La relación del proceso o crecimiento de la pasión en los amantes está expresada en parecidos términos y con las citas usuales de las desgracias ocurridas a los sabios y a los poetas del mundo antiguo, que son excusa para rendirse con VIRGILIO: Omnia vincit Amor; et nos cedamus Amori.¹⁴

El incidente de la enfermedad repentina de la madre de Hortensia que desbarata el proyectado encuentro de los amantes en la casa de campo, es algo diferente en ENEAS. Es en éste la madre de Lucrecia que, despidiendo a su hijo de la casa, malogra el concierto. De las cartas puestas antes de este episodio, suprime CÉSPEDES la 3a. de Eurialo.

La partida de los galanes de las dos obras es prácticamente en las mismas circunstancias, pero es aquí que CÉSPEDES creyó del caso relatar los sucesos de su héroe a que se hizo referencia. Iguales son el incidente de la taberna y las reflexiones y decisión de los criados, quienes atentos con Juvenal y Ovidio a que no hay guardas contra el amor, se disponen a conjurar peligros con su tercería.

El episodio que sigue, evidentemente imitado de uno de tantos casos que muestran las astucias y engaños femeniles tiene algunas diferencias y la más esencial es la total supresión de la escena final de la obra de ENEAS, quien pone a sus amantes, olvidado todo recato, en el tan deseado ayuntamiento. Esta escena que la dialoga ENEAS con sobra de pasión, no importaba a CÉSPEDES para sus propósitos. En su lugar insertó otra tentativa también fallida, que hicieron don Gutierre y Hortensia y es el episodio de la escala que bien pudo leerlo en la CELESTINA o en alguna de sus imitaciones.



¹³ Curiosidades Bibliográficas, Bib. de Aut. Esp. t. XXXIV, p. 545.

¹⁴ Vergilio, Eglogas, X, 69.

Refiere ENEAS otro caso que, por ser local, omite CÉSPEDES: el del caballero Pacoro. infeliz amador de Lucrecia que se ve forzado a huir de Siena. Aquí BRACCI, comentó que los estudiantes sieneses, molestos porque los garridos germanos les llevaban sus mujeres, se dieron a la ingrata tarea de delatar los devaneos de ellos y ellas. — Tampoco creyó CÉSPEDES oportuno referir el incidente del paseo a caballo de Menelao, su caída y vuelta a casa inesperada, para llenarla de confusión y a los amigos de peligro, felizmente conjurados por la sangrefría y pronto pensamiento de Lucrecia. Después de este incidente pone ENEAS una entrevista con un sobrino de Menelao, a quien, apelando a su vanidad, convence a que les ayude en sus deseos. Merced a los hábiles manejos del interesado caballero, los amigos logran su segundo ayuntamiento. Suprime el pasaje CÉSPEDES por el motivo ya apuntado.

Todo sigue en las obras de igual manera sino es el fin. ENEAS hace volver a Eurialo y luego le pone en camino de su patria, lo que causa la muerte de la apasionada e infeliz Lucrecia. Eurialo que le guardó lutos e hizo extremos de dolor, pronto se consuela en los brazos de una doncella que le dió el Emperador por esposa. Don Gutierre, en CÉSPEDES sabe la muerte de su amada por Pindaro a quien envió por nuevas y, como el Soldado era buen amigo de reflexiones, se da a narrar el caso portentoso en donde se manifestó la secreta justicia divina, al que se hizo asimismo referencia antes. Don Gutierre, finalmente y como muchos galanes desengañados, y como el poeta, despide de sí al mundo y entra en la religión y orden de San Francisco.

De más llano y más adecuado a los sucesos que refiere, califica COTARELO el estilo de CÉSPEDES en el SOLDADO PÍNDARO y comparándolo con el del ESPAÑOL GERARDO dice que no merece el de éste los mismos elogios y que si bien no es precisamente culto, porque no tiene latinismos ni construcciones latinas, es enfático y largo de períodos. Hay que observar que el episodio en cuestión muestra alguna diferencia de composición de estilo con el resto de la obra. Estaba en efecto reescribiendo una novela del siglo anterior y trató de revestirla con las modalidades del lenguaje de sus días, cuidando empero de conservar el espiritu mismo y, a veces, la forma misma que tenía. Hubo de hacer modificaciones en ciertos pasajes,

ya para reducirlos o alargarlos, ya para conformarlos a su propio estilo, ya para unirlos o interrumpirlos, según fuere necesario a su propósito y manera de este género de novelas. Las variaciones más notables, sin embargo, parecen haber sido causadas por el deseo de suavizar asperezas y crudezas de lenguaje, características de la traducción castellana.

La descripción de Hortensia, por ejemplo, está reducida considerablemente sin salirse, no obstante del tono convencional y frascología hecha de este tipo de descripciones. Pero en su reducción, que contrasta notablemente con una larga exposición que puso en el ESPAÑOL GERARDO, perdió la gracia ligera y el dejo de ranciedad que tenía. Dice la traducción: "Era la estatura de Lucrecia algo más que de sus compañeras; su cabelladura roxa en abundancia; la frente alta e espaciosa, sin ruga alguna; las cejas en arco tendidas, delgadas, con espacio conveniente en medio; sus ojos tanto resplandecientes que, a la manera del sol, la vista de quien los mirasse embotauan, con aquellos a su plazer podia prender, herir, matar y dar la vida; la nariz en proporcion afilada; ninguna cosa más de dessear ni más delevtable a la vista podia ser; la qual como reva, en cada vua de aquellas yn hovo hendia, muy desseoso de besar de quien le viesse; su boca pequeña en lo conuenible; los beços como corales assaz codiciosos para morder; los dientes pequeños y en orden puestos, semejauan de cristal, entre los quales, la lengua discurriendo, no palabras, mas suaue armonia parecia mouer. ¿Qué diré de la blancura de la garganta? Ninguna cosa era en aquel cuerpo que no fuesse mucho de loar, e la fermosura de fuera manifestana bien la de las partes secretas. Ninguno fue tan honesto en la mirar que no touiesse mucha enbidia de su marido. Eran 'sobre todo en su boca muchos denavres'."15

CÉSPEDES dice: "Tenía gallardísimo cuerpo, rubios cabellos como madejas de oro, frente espaciosa y lisa, cejas en arco perfiladas, vivos resplandecientes y atractivos los ojos, labios, garganta y dientes de coral, marfil y de alabastro; algo encendido el rostro, mas su circulo oval templado blandamente de blanca frescura que más le bacía perfeta." 18

Otro ejemplo de reducción es el siguiente: Leemos en la traducción: "¿Para qué mezquino, en vano trabajo de resistir al amor?



¹⁵ Eurialo y Lucrecia, ed. cit. p. 105, col. 1.

¹⁶ Soldado Pindaro, p. 287, col. 2.

¿A mi será licito lo que a Julio? ¿Para qué Alexandre y Anibal, varones amados contaré. Mira los poetas, Virgilio subido por un cordel en el medio camino quedó colgado, pensando goçar de los abraçados de su amiga. E que quiera alguno escusar al poeta como favorescedor de vida floxa y holgada, qué diremos de los philosophos, maestros de dotrinas y de arte de bien uiuir enseñadores? En Aristotil como caballo subió la muger, e con el freno lo apremió y aguijó con espuelas. Los dioses ygual poder tienen sobre los cesares que sobre los otros hombres." CESPEDES dice: "Mas como en vano anhelaba su esfuerzo, fácilmente tornando más rendido, volvia a decir: ¿quién soy yo que presuma aventajarme al invincible Alcides, al famoso Virgilio, al sutil Aristoteles? Aquél tomó la rueca, el otro se miró dentro de un cesto, y éste con acicates y freno espoleado cual si fuera un caballo de su amiga." 18

En algunos casos, el estilo adusto de la traducción se encuentra notablemente mejorado por CÉSPEDES, quien suaviza la rudeza y concierta la frase para evitar cierto dejo de brutalidad. Así, donde dice el traductor de ENEAS: "casada con Menelao, rico varon, indigno empero a quien tanta honrra seruiesse, antes por cierto merecedero que la muger le tornasse como dizen cieruo" CÉSPEDES corrige amplificando: "por fuerza la casaron con un indiano de grande hacienda, si bien más dineros que gentileza y partes, más años que cincuenta, exteriores indignos, interiores escasos, mezquino como perulero, menudo como mercader, caviloso como tratante, desconfiado como humilde, celoso como feo y importuno como viejo." "

A veces, se ve precisado a hacer digresión, para aclarar algún punto, realzar un pensamiento o simplemente enlazar partes con reflexiones. Con este método pudo suprimir enteramente una de las epistolas de Eurialo.

Un ejemplo de amplificación es el siguiente: Pone el traductor: "No pienses, replicó Lucrecia, que del todo me dexó la vergüenza. Yo te quiero obedescer y a este cruel amor que no se quiere por razon gouernar, yo lo venceré. Yo preuerné con muerte a la maldad: este solo remedio ay e deste quiero ysar.²¹ CESPEDES: No pienses.

⁴⁷ Eurialo y Lucrecia, p. 108, col. 2,

Soldado Pindaro, p. 288, col. 1.
 Eurialo y Lucrecia, p. 105, col. 1.

²⁰ Soldado Pindaro, p. 287, col. 2.

²¹ Eurialo y Lucrecia, p. 107, col. 2.

dijo, ya que no me socorres, que así del todo me olvidó la vergüenza; yo quiero obedecerte, y a este fiero vestiglo que no presume sujetarse a razon, yo lo atropellaré; yo atajaré deste rapaz gigante que se anida en mi pecho la intentada torpeza con mi muerte; esta salida sola me ha quedado, y desta quiero usar; vete y déjame sola."²²

Las epístolas que se dirigen los amantes y en las que como dijo Menéndez y Pelayo "se estudia con penetración que honraría al más experto y sagaz moralista de cualquier tiempo el proceso de un género de pasión más apacible y humano, ni enteramente sensual, ni reducido a lánguidas contemplaciones"23 se encuentran un tanto alteradas en la forma, pero no en el fondo. La redacción, en casos, se hace pomposa y hueca y aun enmarañada, pero en otros, visiblemente, dice el pensamiento con mayor claridad y evita a la vez la adustez de tono que tan distante estaba de la conceptuosa elegancia de las misivas de por aquellos días. Dice una de las cartas de ENEAS: "Anima mía Lucrecia. Dios te salue que con tus letras me hazes saluo. Puesto que algo de hiel mezclaste, espero si me oyes lo quitarás. Vino a mis manos tu carta, muchas vezes la ley y en su lugar besé, mas vna cosa me aconsejas y otra amonesta la carta. Mándasme que dexe tu amor porque no te conuiene participar de aficion de estrangero; y esto tan suaue y dulcemente lo razonas, que mas apremias en deuocion de tu prudencia que en oluidança de tu amor."24 CESPEDES escribe: "Archivo de mi alma, los cielos te acompañen que así con sus renglones diste a mis soledades alegría. Espero que si gustas de hablarme, trocarás en dulzura y suavidad el acibar amargo con que venían mezclados. Muchas veces he besado y leido tu carta, y no sé como satisfacerte, porque una cosa me aconsejas tú misma y otra me amonesta y persuade ella. Mándasme que deje de quererte por no hallar conveniencia en mi extrangero amor y viene escrito aquesto tan tierna y blandamente, que mas empeñas a estimar tu presencia que a olvidar su aficion."25

La forzosa limitación de estas notas no permite aportar otros ejemplos del procedimiento seguido por CÉSPEDES para adaptar la novela traducida, como tampoco otras observaciones recogidas al

²² Soldado Pindaro, p. 288, col 2.

²³ Origenes de la Novela, t. III, pl. LXXVII.

²⁴ Eurialo y Lucrecia, p. 111, col. 1.

²⁵ Soldado Pindaro, p. 90, col. 2.

cotejar ambas versiones. Para terminar, sólo resta añadir que la influencia de ENEAS se manifiesta claramente en otros pasajes de la obra de CÉSPEDES que nada tienen que ver con el episodio imitado o trasladado. Las epistolas, ciertamente sirvieron al autor castellano en más de una ocasión aun cuando en alguna se dejara llevar por su estilo ampuloso y hueco muy a la manera, seguramente, de aquellas damiselas y galanes bien enseñados en el arte del soneto y del billete.

HISPANIA

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LUIS CARLOS LÓPEZ

En Cartagena de Indias, la más española y más interesante de las ciudades de América y la que fué preciada joya de la Madre España en sus colonias de ultramar, vive un poeta comerciante de ojos torcidos y malévolos, a quien las gentes conocen por el nombre del tuerto López.

Los que piensan que un poeta es algo sutil y etereo, que se alimenta de ambrosía y que como las almas bienaventuradas pasa la vida tocando la lira y recitando salmodias, colocarán a este buen señor entre los poetas raros como un naturalista cataloga una nueva espésime de ave o mariposa.

Mas Don Luis Carlos López de Escuariza, — tal su nombre de pila con todos los aditamentos de apellidos paternos y maternos — no podría vivir de otra manera ni podría tener cara diferente. Su vida y su rostro son el espejo de su obra poética. Como único poeta comerciante, es también único entre los poetas de Hispano-América. Él es él y, como el personaje schopenhauerino, podría decir muy campante: "Dios es Dios y Yo soy Yo."

Al decir de Eduardo Castillo, su aparición en el mundo de las letras no fué sino el producto de una reacción contra el lánguido romanticismo que atediaba la poesía colombiana.

"Sin tener ninguno de los defectos o, si queréis, de las cualidades que hacen a un cantor popular — agrega Castillo — López ha logrado imponerse a los gustos rutinarios de la mesocracia leyente y hacer saborear con delectación por paladares habituados a los empalagos de esa literatura amerengada, tan del agrado del público, los platos fuertemente condimentados de su arte acre, realista y a veces brutal."

Y esto es una verdad de a puño, pues ha de saberse que en la actualidad es López el poeta más popular de Colombia y que esta popularidad no sólo ha llegado hasta las masas populares, sino hasta las esferas intelectuales en donde se le rinde un culto de admiración tal que, hasta la presente, no se han escrito sino artículos laudatorios sobre el poeta cartagenero sin que nadie se haya atrevido a señalar una falta en sus versos extraños y originales.

Con todo, para un apegado a las tradicionales leves de la métrica española, ¡qué buena presa sería el amigo Luis C.! Me imagino la cara que pondría Valbuena levendo una de sus producciones. ¡Oné



ataque de modernofobia le irá a dar al Reverendo Padre Graciano Martínez, Agustino, el dia en que, por mal de sus pecados, llegue a sus manos una de las producciones de nuestro poeta! Porque López desquebraja los sonetos los cuales empieza con un endecasilabo y termina con un bisilabo. Tan pronto comienza con un metro y aburrido de su monotonia, a lo que parece, se coge del brazo con otra medida que más cuadra a su estro burlón y caprichoso. Pero, en fin, ya lo ha dicho alguien, estamos en los tiempos de la mujer libre, del amor libre, de la política libre y del pensamiento libre. ¿Por qué no dejar a Don Luis que se dé el gusto de hacer lo que se le antoje con pobres catorce versos, si los catorce que él inventa o escoge guardan tanto ritmo y tal vez más variado que los del protocolo clásico? Porque los versos de López no son prosa en paqueticos sino pura poesía, pero que no está registrada bajo ninguna marca.

Pero la originalidad de López no reside solamente en la manera como construye sus versos sino también en sus ideas, en las típicas comparaciones poéticas de que echa mano y en los sentimientos que le inspiran la naturaleza y la vida. Ya Maupassant lo ha dicho en alguno de sus cuentos que hay ideas redondas, triangulares, cuadradas, etc., y si fuéramos a analizar las del poeta cartagenero tal vez las pondríamos entre el número de las triangulares aun cuando a veces son oblicuas.

Para Luis C. López el amor depende de la digestión; su ciudad le inspira "ese cariño que uno le tiene a los zapatos viejos." La arboleda que otros califican de frondosa y hasta de sensual, el la adjetiva de "viril"; en la mañana, "el sol surge de idéntica manera que hace siglos de siglos"; la campiña "tiene hipocondría"; el sol es una enorme yema de huevo frito y el campanario un biberón. ¡Y cómo se rie de los burgueses! Porque Luis C. les toma el pelo a estos buenos señores tan miopes de espíritu. En uno de sus poemas nos habla de un Don Julio Piñón, que se despierta mientras canta un ruiseñor. Don Julio es muy gordo y se viste resoplando "mientras canta feliz un ruiseñor." . . . Después abre el portón y "sin ver el paisaje, cruza en un auto Ford la villa rancia . . . mientras canta un ruiseñor. . . ."

Para en su bodegón despotricar orondo, mientras canta feliz un ruiseñor: — ¡Qué mal trina esa imbécil guacharaca! Los que se han dado a la tarea de buscarle antecesores, nos dicen haberle encontrado cierta influencia de parte del francés Banville y del catalán Bartrina y hasta le han olfateado rastros de ese otro gran tuerto que se llamó Don Francisco de Quevédo y Villegas. Esto nos asegura Fray Candil (Emilio Bobadilla) en una acera (léase prólogo) que el agresivo cubano puso a uno de los libros de López, "para que la gente al entrar no se desmole" y como prueba de esta última influencia nos cita esta letrilla de Quevedo:

"Sabed, vecinas, que mujeres y gallinas todas ponemos unas cuernos y otras huevos."

Tal vez no ande errado Bobadilla en su encuentro, puesto que López es un ferviente lector de los clásicos españoles y ha escrito un soneto en forma clásica (Para Vuesa Merced) que es admirable entre los de su clase. El que, como lo dice Castillo, "baraja ritmos y metros con rara destreza," conoce los clásicos muy a fondo y como los modernos revolucionarios de la métrica y de la poesía en general — Dario, por ejemplo — antes de embarcarse en su empresa de modernización o mejor dicho de libertad, se ha nutrido en las verdaderas fuentes del idioma. Darío mismo lo ha confesado que antes de conocer a los literatos franceses ya había recorrido en un todo las obras de Calderón, de Góngora, de Quevedo, de Garcilaso, de los Luises, sin decir que a Cervantes siempre le rindió un culto de dios. De allí que su obra fuese rasonable y duradera ya que para criticar o corregir algo es necesario conocerlo.

Eduardo Castillo, por su parte, encuentra en López un continuador de la obra de Silva, del Silva de las *Gotas Amargas*, y a la verdad que no parece errado el joven crítico y poeta colombiano. Si se hace una comparación entre las *Gotas Amargas* de Silva y la obra del poeta cartagenero, al momento se encontrara ese ambiente de fina ironía y de clara observación que las hace tan atractivas; ese fondo de nihilismo casi absoluto que les hace ver en todas las cosas, tanto de la naturaleza como del espíritu, la sola y desnuda realidad.

Mas para mí tengo que Luis C. López no imita a nadie y, como lo dije al principio, es él y nada más y creo casi nula la busqueda en este poeta único a quien no han deslumbrado ni las filigranas del parnasianismo ni las evocaciones helénicas del simbolismo. Pero, así



como no imita a nadic, es también inimitable y el que se atreva a hacerlo caerá en la vulgaridad o en el prosaismo.

Hay algo en López, que hoy que me encuentro lejos de mi patria he sabido apreciar más: su arte descriptivo. Castillo dice que "sus descripciones dan la impresión de cosas pintadas a las cuales se puede abarcar de un golpe de vista" y agrega que "al describir un paisaje, desdeña en él los rasgos generales y se sirve solamente del detalle característico, idiosincrático, que le da, si así puede decirse, una personalidad única, un sello inconfundible." Y esto es la verdad. Sus descripciones sobre nuestra vida tropical son tan reales, tan vividas, que quien quiera conocer nuestra vida apacible, nuestras costumbres sanas e ingenuas, si se quiere, sólo tiene que leer los libros de este autor para darse una idea clara de todo ello.

A través de la poesía de Chocano se puede conocer todo lo que hay de grande e inmenso en nuestra América hispana: los Andes el Amazonas, etc., pero en la poesía de López hay algo que no encontramos en los poemas del poeta peruano. El poeta colombiano, por medio de sus apuntes que pudiéramos llamar microscópicos, refleja de un modo admirable nuestra vida de parroquia con todas sus intriguillas su modorra tropical y sus personajes clásicos: el Barbero, el Señor Alcalde y su Reverencia, el Señor Cura.

En nuestros pueblos pequeños el barbero es una de las grandes personalidades. El le hace la tonsura al cura y mientras le acaricia la sacra corona le habla del último sermón o le cuenta los deslices del redil. Luego llega su amigo intimo, el jefe del partido liberal o conservador del pueblo, y con este nuevo cliente cambia de conversación y discute acaloradamente sobre la política del día. Y así se pasa la vida, afilando la navaja y conversando siempre porque, habéis conocido algún barbero que no sea conversón?

Luis C. López tiene un soneto admirable en el cual describe a este personaje, quien la mayor de las veces es liberal y tiene en su peluquería un retrato del último papa enclavado entre dos efigies: la del jefe liberal y la del padre del proletariado Nicolas Lenniu. Hélo aquí:

El barbero del pueblo, que usa gorra de paja, zapatillas de baile, chaleco de piqué, es un apasionado jugador de baraja que oye misa de hinojos y habla bien de Voltaire. Lector infatigable de El Liberal. Trabaja alegre como un vaso de vino moscatel, zurciendo mientras limpia la cortante navaja, chismes, todos los chismes de la mística grey.

Con el señor Alcalde, con el veterinario, unas buenas personas que rezan el rosario y hablan de los milagros de San Pedro Claver.

Departe en la cantina, discute en la gallera, sacando de la vida recortes de tijera. alegre como un vaso de vino moscatel.

En Noche Tropical, nos da una maravillosa descripción de un pueblo tropical donde las horas pasan "lentas y graves" y donde al llegar las nueve de la noche, se escuchan las voces de las señoras que rezan el rosario y después "la musical cerrada del portón."

> Se ove en la plaza, como un disparate, los chanclos de un gañán. Y en el sopor de las cosas, ¡qué olor a chocolate y queso, a pan de yuca y alfajor!

de grande. Más allá un mozo "le ofrece una retreta a una pollina" (léase novia) "tocando amablemente su acordeón" y como punto final, el boticario que "impasible vela para vender dos centavos de aceite de castor" . . . mientras la luna que en el azul "parece un grano, calca la iglesia que semeja un biberón."

En Medio Ambiente, nos habla de su "buen amigo el noble Juan de Dios" quien fué "compañero de sus alegres años de juventud" y quien después de haber sido "artista genial, hoy vive en un poblação con hijos y mujer, y es panzudo y calvo y se quita el sombrero delante de un Don Sabas, de un Don Lucas" porque hay que vivir, "sin empeñar la Singer que avuda a mal comer." Ya todas las ilusiones de la juventud " — como piedras tiradas en el mar — . . . "

> se han ido a pique ovendo las pláticas del cura junto con la consorte, la suegra y los niñitos. . . . ¿Qué diablo! ¡Si estas cosas dan ganas de llorar!

Su tedio parroquial, lo resume en un soneto que comienza con este cuarteto:

> La población parece abandonada, dormida a pleno sol. - Y ¿qué hay de bueno? v uno responde bostezando: - Nada.

Después nos habla de la "moza flexible y sandunguera" que pasa por la calle. Es una chica "hecha de sal y hecha de miel." Don Abel que es un viejo "agiotista voluminosamente colorado" le da un beso a la muchacha.

Y ella le grita en una carcajada vibrante y juvenil: —; Adios, papá!

Y así va describiendo nuestra vida, esa vida mansa y sin complicaciones de tráfico congestionado, sin grandes ediciones de diarios, ni rascacielos ni esas cosas que hacen incómoda para el idealista la cómoda vida moderna. Si al acaso se abre uno de sus libros en él se encontrará un cuadro palpitante de realismo en el cual habrá de pintar el dia de elecciones o el conferencista político de "frac y cubilete" que vuelca "sobre la turba de los descamisados todo un cajón de frases" y cuyo discurso

causa fué de apoplético entusiasmo que tuvo que sangrar tranquilamente la científica guardia pretoriana con el fusil y con la bayoneta.

Mas la misma exactitud que se observa en sus descripciones de la vida diaria, aparece cuando a brocha gorda nos pinta los paisajes tropicales. Este *Cromo* tomado de su colección dará una idea del pintor:

En el recogimiento campesino, que viola el sollozar de las campanas, giran, como sin ganas, las enormes antenas de un molino,

Amanece. — Por el confin cetrino atisba el sol de invierno. Se oye un trino que semeja peinar ternuras canas, y se escucha el dialecto de las ranas. . . .

La campiña de un pálido aceituna, tiene hipondría, una dulce hipocondría que parece mía.

Y el viejo Osiris sobre el lienzo plomo saca el paisaje lentamente, como quien va sacando una calcomanía, Y luego en versos acrobáticos, nos da estas dos descripciones que saco de sus *Posturas Dificiles*.

Cielo azul, un pedazo de cielo azul. El sol de la mañana tira en la calle un trazo primaveral.

Me acodo en la ventana y miro la ancha vía de la ciudad, que alegra la verdura viril de la alameda en simetría, por donde pasa la cacofonía de un carromato lleno de basura.

Canta un gallo en el fresco matinal. Todavia duerme la población bajo la niebla. Asoma la palidez del día y temblorosamente, como una evocación de aquella edad lejana de diezmos y primicias, trabuco y pastoral, solloza la campana linajuda del viejo convento colonial. . . .

Y para terminar estas citas que ya se van haciendo demasiado largas, pongo punto final con esta *Acuarela borrosa* verdaderamente magistral:

Un pedazo de luna que no brilla sino con timidez. Canta un marino, y su triste canción tosca y sencilla, tartamudea con sabor de vino.

El mar que el biceps de la playa humilla, tiene sinuosidades de felino, y se deja caer sobre la orilla con la cadencia de un alejandrino.

Pienso en tí, pienso que te quiero mucho porque me encuentro triste; porque escucho la esquila del lejano campanario,

Que se queja con un sollozo tierno, mientras los sapos cantan el invierno con una letra del abecedario. . . .

Con las citas que he hecho, de seguro se creerá que el poeta cartagenero no escribe versos de amor y que ha arrojado de su estro



al Cupido impertinente que siempre anda revoloteando alrededor de los poetas románticos. López también los ha escrito, pero a su modo. Nada de caspiroletas ni de lamentaciones. Él sabe que las caspiroletas son muy malas para la bilis y por eso ha resuelto no tomarlas. Su poesía amorosa es como su poesía descriptiva. En Versos para ti, le dice a la señora de sus pensamientos que la quiere mucho, que anoche parado en uma esquina la vió llegar y que al verla tembló como un chicuelo. Todo esto sucedia "junto al viejo farol municipal" y recuerda "cualquier simple detalle de aquel minuto: como grotesco chimpancé, la sombra de un mendigo bailaba por la calle, gimió una puerta y un chico le dió a un gato un puntapié." Y ella pasó . . . y viendo que no volvía "la luz de su mirada jarifa, se puso más que triste," tan triste que le "dieron ganas de ahorcarse del farol."

A Camila le da una screnata y le dice que ya no vuelve más, porque ella que es la más hermosa del contorno, lo mata "con promesas que saben a gabàzo de caña." Que de nada sirven todas sus ofertas y todos sus achuchones, ni las cosas que le dice "en su orejita de nácar, cuatro cosas que tumban bocarriba a una estatua." Y vuelve y le repite que no volverá porque ella es tan bonita como una "agridulce manzana" y tiene la simpleza del icaco. Y es imposible pues sus palabras "son candados, pestillos, cerraduras y aldabas de sus brazos abiertos y. . . ."

Así canta el amor este poeta extraño y desorbitado. Nada de dulzarronerías, ni de luces de luna ni de besos purisimos. La realidad, amigo, la realidad. Él ha sabido quitarle al amor todo lo que tiene de falso y dejarlo reducido a lo que realmente es. Lo demás son "ladridos de los perros a la luna," sueños de poetas, delirios de los veinte años. . . . Los que habéis leido a Schopenhauer, ya sabéis donde colocaba este viejo filósofo todas las emociones de amor.

¿Mas es Luis C. López un poeta festivo como la mayoría de las gentes le juzgan?

A este respecto dice Castillo algo que es muy real: "La mayor parte de los devotos del cantor cartagenero ven en él a un poeta regocijado y se solazan con sus posturas difíciles de acróbata y con sus desplantes clownescos, sin darse cuenta de que, bajo su pintorrejeado disfraz de payaso banvillesco, se oculta un desencantado de todo, un misántropo esplinico y cruelmente burlón."

Eso es toda su obra, una sátira sangrienta de la vida, del amor

y de la muerte; un desencanto de todo parecido a aquel del personaje de Silva, un espantoso desencanto que habrá de curarse con la muerte.

Antes de terminar sólo me falta decir algo a cerca de lo que yo pienso sobre algunos de los versos de López. Como he dicho al principio, en Colombia sólo se le ha echado incienso hasta ahora. ¿Haré vo lo mismo? Sí y no. Como su más ferviente admirador, reconozco en él a uno de los pocos grandes poetas de nuestra América o por lo menos el único poeta original entre los modernos. Los poetas de Hispano-América, como lo dijo Benavente a su regreso a España, sólo tratan de imitar al inimitable Rubén, cuando no de seguir las corrientes va casi exhaustas del parnasianismo o del simbolismo. Nada de nuevo se ve surgir si hacemos excepción de Luis Carlos López y del mejicano Enrique González Martínez, quien ha tenido el valor de proclamar la torcida del pescuezo del cisne. Mas esta admiración no me priva de la libertad de hacer un reparo al poeta cartagenero. Algunas de sus producciones, no son poesía ni cosa que se le parezca, sino vulgaridades para ser celebradas en las tabernas. Está bueno ser original, pero no se le permite a nadie, y menos a un poeta, traspasar los límites del decoro. "El verso es vaso santo. . . ." El soneto a Satán ¿qué cosa es sino un brote grotesco y sin gracia? No es que vo le tenga miedo al Buen Viejo, a quien muchas veces invoco con la jaculatoria de Baudelaire. No. Está muy bien cantarle al Bajisimo, pero como lo hicieron Baudelaire, Carducci y Eça de Queiroz. Ahora, ¿a qué hacer escarnio de ciertas cosas sagradas para las demás gentes? Si queremos sacar del error y del fanatismo a nuestros hermanos, hagámoslo con dulzura y con razones. Los desplantes de Voltaire no convencen a nadie, pero la razones serenas de Renan han conducido a más de uno a las playas de la incredulidad.

Con todo se nos ocurre preguntar ¿no habrá escrito el poeta estos versos con el fin maleante de espantar a las beatas cartageneras que le hacen novenas a San Pedro Claver? Quizá él experimente un placer muy grande al decir esos despropósitos para ver la cara desencajada que ponen esas buenas gentes timoratas? Conservações de la cara desencajada que ponen esas buenas gentes timoratas?

Éste es el único reparo que por nuestra parte tenemos de hacer al amigo Luis C. En cuanto a su barajar de metros, sus asonancias seguidas y algunas cositas más, llegamos a mirarlas como parte integrante de la obra y de la forma.

Aquí tienes, caro lector, a Don Luis Carlos López de Escuariza. Si te parece bueno y quieres matar el tedio del vivir con algo que



valga la pena, te aconsejo que te leas uno de sus libros, si no todos — De mi Villorrio, Posturas Dificiles, Por el Atajo, Varios a Varios (en colaboracion). Si te parece un loco e indigno de tu atención, puedes marcharte muy tranquilo a rodar por calles y plazas que a él se le dará un comino lo que tú pienses de su obra y con su risa malévola y sus ojos torcidos habrá de decirte:

Nada pierdo y gano poco con ser cuerdo. Mejor es volverse loco.

Alfonso Llorente Arroyo

WASHINGTON STATE COLLEGE PULLMAN, WASHINGTON

GUADALAJARA

Guadalajara, the ancient Wad-al-Hadjarah, or river of stones, of the Arabs, is scarcely distinguished in its modern aspect from the many other "capitales de provincia" which lie scattered through the plains of Castile. There are the bare convent walls with tightly barred, prison-windows, the hospitals and asylums attesting likewise to the piety of these people, and the government military academies which flood the main thoroughfares of the village on Sundays and holidays, with smartly uniformed cadets to elicit the admiration of many a shy, black-veiled maiden. There is the main street of the town, the Calle Mayor, with rows of nondescript shops, gayly flaunting their patented wares in generously stocked show cases, and at whose entrance stands the usual group of loquacious clerks in sandcolored dusters, idly chatting. The loiterers and vagabonds are seen stretching their cramped limbs in the shafts of sunlight which mark the town hall, street venders drone their wares in languid tones and the shrill voices of the children are heard as they romp in the spacious promenade which lies in the outskirts of the village, near the bull-ring.

No, there is nothing particularly distinctive about this aspect of Guadalajara, the ancient Wad-al-Hadjarah of the Arabs. Little could one judge of the true spirit of these historic towns if his observation were limited to the uniform outward appearance which a striving for modernization has fostered on all alike. Fortunately there are still standing in Guadalajara, despite this injudicious striving for the new and up-to-date, a few of those old monuments which guard the secret of its past. Such is the early Renaissance palace of vellow stone, whose picturesque façade, dotted with "puntos de diamante" elicits the admiration of the traveler on entering the town. Unique is the style of this handsome edifice, seigniorial mansion of the Mendozas, one of the most illustrious and wealthy families of Castilian aristocracy. It represents that curious mingling of late Gothic, mudéjar and Renaissance art, known as the "estilo isabel" which flourished during the reign of Ferdinand and Isabella. Its elaborate ornamentation, which can be traced to the predominant influence of Moorish ideals, its elegance and grandeur, are suggestive of that expansion of the national spirit which took place at this time, transforming customs and manners. The medieval fortified castle was being superceded by the urban palace, and the knight, no longer menaced by the

sudden attack of a Moorish host, became the pleasure-loving prince of the Renaissance, patron of art and letters, as were the Mendozas.

The members of this illustrious family, famous as cardinals and diplomats, warriors and men of letters, were at the height of their power when Iñigo Lopez de Mendoza, grandson of the Marqués de Santillana, and segundo duque del Infantado, built this sumptuous palace in Guadalajara, about the year 1480. The love of pomp and splendour which characterized this scion of the Mendoza family, was reflected in the elegance of his abode, reputed to be the most beautiful in Spain and worthy of receiving those royal guests such as Felipe de Borgoña and Juan his bride, or Francis I, who stopped here. The spacious halls were then gay with banquets and balls and brilliant festivals were held patterned after those which regaled the Roman emperors in earlier times. In the gardens, which brought to the plains of Castile a suggestion of the charm and mystery of the Alhambra, gayly tiled fountains played and myrtle hedges were blooming. And through the arcades of the patio, flaunting their emblems of heraldry, resounded the din and clamour of preparations for the hunt. This was one of the favorite pastimes of the duke, and it is not surprising that the salon de cazadores with its richly carved chimney seat and gilded artesonado ceiling of Moorish style, should be fitted up with special care.

The most elegant apartment, however, was the so-called salon de linajes, where the most stately functions were held. Its beautiful ceiling, a network of glittering stalactites and honeycombed surfaces, is a marvel of Moorish dexterity in elaborating a simple geometric figure. It terminates in a gilded and polychromed frieze of rare design adorned with sculptured busts representing the knights and fair ladies of the most illustrious families of Castile. With courtly grace they smiled down from their exalted post on the brilliant spectacles which were staged below. For the walls of the salon were then draped with costly tapestries, and richly embossed leathers, gilded or silvered, shimmered from its dark recesses. Moorish craftsmanship was displayed in the glazed tiles which paneled the lower section of the walls, and in the marble fountain of crystal jet, reminiscent of the palaces of Granada, which adorned the center of the spacious hall.

Philip II in selecting this palace as scene of his marriage with Isabel of Valois, daughter of Henry II and Catherine of Medici had indeed chosen a setting worthy of that important event, one which sealed the friend-hip of the two most powerful monarchies of the

time. It was in the winter of 1559 that the then duque del Infantado and the archbishop of Burgos, likewise a member of the Mendoza family, went forth to escort the young bride and her retinue from Roncesvalles to Guadalajara. The correspondence of Philip II at this period reflects the care with which he arranged the most insignificant details of this trip, and his solicitude for the comfort of "la serenisima reina, mi muy cara amada esposa." There exist also descriptions, in personal memoirs, of the meeting of the French and Spanish delegates in the snow-covered monastery of Roncesvalles, that historic pass which suggested a less peaceful mission of the French in earlier times.2 These documents relate how the young queen took leave of her uncles, the King of Navarre and the Cardinal of Bourbon, "a la francesa" and how gifts of high-bred horses and chains of gold were exchanged between the illustrious delegates on this occasion. And the young queen then penetrated within that kingdom over which she was to reign during the next nine years, years which brought her little happiness and cut short her fair life in the bloom of youth, but during which time she shared one of the most exalted posts to which a princess of her station might aspire, and moreover was enabled to stem for a brief period that tide of rivalry which was soon to engulf France and Spain.

The first of February, after a toilsome journey of many months, the queen of peace, as she was named, and her courtly train, arrived at Guadalajara, where the marriage, which had taken place some months before by proxy, in the cathedral of Paris, was to be consecrated. Here she could gaze upon that rugged landscape which was to surround her during the remaining years of her life. This solitary expanse of plateau-land, these rounded hills, dotted with straggly olive trees or seamed with a scarce moving thread of dusty white sheep,—the austere beauty of the fringe of snow-capped peaks rising from the purplish mist of their foot-hills, the interminable highway bordered by skeleton poplars, stretching their emaciated fingers toward the glassy blue dome above all, might have suggested to her the nature of the heroic people over whom she was to reign. However, it is doubtful if she had leisure to contemplate her surroundings. The day after her arrival a solemn function was held in

¹ See Salvá, Documentos Inéditos relating to Felipe II.

² For a bibliography concerning this event consult Vicente Lampérez y Romea, Discurso de inauguración en la R. Academia de la Historia, Los Mendoza del XV y el Castillo Real del Manzanares. 1916.

the salon de linajes of the palace. Beneath a canopy of scarlet brocade, amid lords and ladies in satins and velvets, this girl of fifteen was united to the king of Spain, eighteen years her senior. It is said that Philip, lithe of figure, bore lightly his years, for he still enjoyed the fame of being the most powerful monarch of Europe. However, Isabel of Valois must have been awed by his stern and thoughtful air, which impressed all those who came into his presence, and he is said to have remarked to her at the time, "And why do you thus look,—to see if I have white hair?"

But the solemnity of this moment was soon forgotten, for jousts and tourneys, bull-fights and "juegos de caña," in which the knights displayed their dexterity attired in Moorish costume, were held in the square fronting the palace. And in the evening a "sarao" was given in one of the halls, at which the pavana, the alemana and other curious dances were enjoyed by the guests beneath the light of flaming torches. A brilliant spectacle was this, in which all the wealth and splendor of Castile was displayed in honor of the young queen. In one of the descriptions of this event' we are told how the royal couple were attired. Philip, who did not as yet display that severe taste which characterized his last years, wore "jubon y calzas blancas, cuajados de oro de canutillo, y piezas de martillo, ropa francesa de terciopelo morado, toda llena de dicho oro, y muchas piedras por toda ella. Dicen que pesada un quintal y seis libras y que es la mas rica que se ha visto. La reina salió vestida a la francesa, con sava de tela de plata muy ancha y ropa de lo mismo, aforrada con lobos cervales, chaperón de terciopelo negro con muchas piedras y perlas, y por iovel una cruz de diamantes muy rica."

The royal pair did not tarry long in the palace of the duque del Infantado, but soon began their march, enlivened by village festivals and dances, toward the capital. The queen, however, was taken sick in the midst of these rejoicings, which is scarcely to be wondered at, and the finer side of Philip's nature was displayed in the care and solicitude with which he attended her. The glamor of those first few days of festivities and triumphal march soon gave way to the petty intrigue of court life, the schemings of diplomats in which she became involved. Throughout it all she displayed that piety and gentleness which her title as queen of peace so fittingly expressed, and on her death in 1568 was mourned by the subjects of both nations which she had served to unite.

Such are the memories harbored by this old ducal palace which greets the traveler on entering Guadalajara. Its gardens have lost their fragrance; its plaza, once the scene of gay jousts and tourneys, is now a ball ground for the children of the town. The elegantly carved patios are deserted, and the spacious stairway where Juana, sister of Philip, and Carlos his ill-fated son came to greet Isabel of Valois, is falling into decay. Thus does abandon and neglect follow in the wake of the splendor and magnificence of other days. But the arcades and frieze of the patio have known that this would come to pass, for have they not been proclaiming it since the days of their founder in their inscription which reads, Vanitas vanitatum et omnia vanitas.

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¹ Vahagón, F., Relaciones Históricas del siglo XVI. Sociedad de Bibliófilos Españoles.

NAMES OF THE FRENCH AND SPANISH PARTICIPLES

In French and Spanish grammatical nomenclature, there is no general agreement regarding the names of the participles. In French the forms in -ant are called either "participe présent" or "gérondif," and in Spanish the forms in -ndo are called either "gerundio" or 'participio (de) presente." This confusion is due chiefly to the fact that the participles have been regarded both from the Latin and from the modern points of view and have either kept the Latin terminology or have adopted new names.

With regard to the forms in -ant with the function of a verb, and those in -ndo, both are derived from the Latin gerund or gerundive. This is self-evident in Spanish, where amando, "by loving," has the same form as the Latin ablative gerund, without any change at all. But in French both the Latin present participle in -ns, -ntis, and the gerund in -ndo, have become -ant (see Meyer Lübke, Grammaire des langues romanes, II, §152). There is, however, a difference in function between the derivatives of -ns, -ntis, and those of -ndo. The former are used as adjectives and agree in gender and number with the nouns they modify, while the latter are used both as present participles and as gerunds, and are invariable in form.

In Spanish also the derivatives of -ns, -ntis are used as adjectives and agree in gender and number, while those of -ndo are used both as present participles and as gerunds and are invariable; but in Spanish the two derivatives are distinct in form, while in French, through philological causes, this distinction has been lost. Meyer Lübke says. "Le participe présent en roman s'est soustrait presque entièrement au système verbal pour passer à l'état de simple adjectif : aussi c'est tout au plus s'il peut encore, à proprement parler, en être question dans la conjugaison" (§153).

The French form in -ant and the Spanish form in -ndo are both commonly used as present participles, but both keep also their gerundial force in certain expressions, such as "(en) disant ceci, il prit la lyre," and "trabajando se gana el pan." In French the gerundial force of the verbal form in -ant is commoner than is the gerundial force of the Spanish form in -ndo. Thus in French one says "en arrivant . . ", while in Spanish one uses the infinitive in this gerundial expression: "al llegar . . .". And again, the present-participial force of the Spanish form in -ndo is commoner than is the present-participial force of the

French form in -ant. Thus in Spanish one says commonly "está trabajando" where the form in -ndo is a present participle without any gerundial force. The French form in -ant cannot be thus used as a present participle in modern French. For these reasons, if one should wish to give different names to the French and Spanish forms, it would be preferable to call the French form in -ant a gerund and the Spanish form in -ndo a present participle, but it is still better to give to both one and the same name.

Both the French and the Spanish grammarians, largely as a matter of tradition, use the term "gerund(ive)" rather more commonly than the term "present participle" for these forms. So far as function or force is concerned, the French have a better ground for doing so than have the Spaniards.

In this matter of terminology there are some notable exceptions, such as the Bello-Cuervo *Grammar* (the best there is in Spanish), where we read on page 71 of the *Notas*: "si en unos casos semeja adverbio por su intima conexión con el verbo y por su significado de modo, manera, etc., en otros va tan unido con el substantivo denotando una acción de este y corresponde tan exactamente al participio activo de otras lenguas, que creo no se le puede negar el nombre de tal."

For the official *Report* of the American Committee on Grammatical Nomenclature, of which I was a member, the following recommendation was unanimously adopted: "The French form in -ant, when not preceded by en, and the Italian and Spanish forms in -ndo are to be classed as present participles rather than as gerunds, since they are not capable of substantive use" (p. 38).

To sum up, it is evident that both the French verbal form in -ant, disregarding the adjectival use, and the Spanish form in -ndo, have two distinct uses, that of gerund and that of present participle. The use of the Spanish form in -ndo as a present participle is much more common than its use as a gerund, and in modern Spanish there is no other present participle with purely verbal force. It seems preferable, therefore, to call the Spanish form in -ndo a "present participle" rather than a "gerund," bearing in mind, however, that it may also be used with gerundial—that is, with adverbial—force. In French, the use of the purely verbal -ant as a gerund is common. I am not able to say whether or not it is used more often as a gerund than as a present participle, but it seems preferable to call it a "present par-

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ticiple," as there is no other in French, bearing in mind, however, that it has gerundial force in such expressions as "en lisant," etc.

The French participles in -i, -i, and -u and the Spanish participles in -ado and -ido are derived from the Latin perfect participle. In both French and Spanish this participle may be used as an adjective if its meaning permits, as in "Marie est fatiguée," "tenez les portes fermées," "María está muy cansada," "el pobre hombre está muerto." If this participle is used with an auxiliary to form a compound tense it may have either one of two functions, that is, it may be a passive participle, as in "il a été battu," "elle parla d'avoir été blessée," "la casa fué construida por la compañia . . ., "Juan es temido de todos"; or it may be a past participle with little or no passive force, as in "j'ai acheté plusieurs livres," "Jean est venu ce matin," "hemos estudiado todo el día," "María no ha venido todavía."

In French, there might be some slight justification for arguing that the participle is passive in "les livres que j'ai achetés," "Marie n'est pas venue," on account of the agreement of the participle, although the function of the participle in such expressions is really not passive at all in modern French. But in Spanish, by no stretch of the imagination could anyone call the participle passive in such expressions as "ha ido," "ha muerto," and the participle is really not passive in modern Spanish in such expressions as "hemos comprado muchos libros," or "los libros que hemos comprado."

For the reasons given above it seems preferable to use in both French and Spanish—and especially in Spanish—the names "participe passé," and "participio perfecto" or "participio pasado," bearing in mind, however, that this verbal form may be used as a passive participle also.

The terminology of the participles involves a problem that is common to other forms of the verb. For instance, such forms as partirals and partiria also have two distinct functions. These forms have the function of indicative tenses in such expressions as "il m'a dit qu'il partirait demain." "me dijo que partiria mañana (the past tenses of "il me dit qu'il partiria demain" and "me dice que partiria mañana"). In other expressions these forms have a conditional—or subjunctive—force, as in the following sentences: "si je pouvais, je partiria aujourd'hui," "si pudiera, yo partiria hov."

This double function raises the question whether partirals and partirla should have double names, such as "past future indicative—conditional," or "past future indicative—imperfect subjunctive," or





whether it is better to choose one of the names, selecting, so far as possible, the name of the commoner of the two functions. There is no question that in advanced courses in French and Spanish syntax both names should be used so as clearly to distinguish the two functions, but in elementary courses it is certainly preferable to choose one name, and one only, for each form of the verb. The Spanish grammarians usually call partiria a subjunctive tense. The French grammarians generally avoid the problem of choosing between "indicative" and "subjunctive," by calling partirais a separate mood, the "conditionnel." Most Spanish-English and French-English grammars published in the United States and England call partirais and partiria tenses of the indicative mood. The American Committee on Grammatical Nomenclature voted to call these form "indicative," and there seems to be no valid objection to this choice of names, providing one bears in mind that partiris and partiria have also functions other than the indicative.

With regard to each of the two participles that were discussed above, there is the same problem of choosing between the names of two distinct functions. In advanced courses both names of each form should be used, according to the function of the form, but in elementary courses it is certainly better to choose one name, and one only, for each form, and the evidence indicates that the functions of "present participle" and "past participle" are the commoner.

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APOLOGÍA SUPERFLUA

Cada buhonero alaba su mercancia, y así yo que trato de cumplir mi misión en el mundo enseñando el castellano de la mejor manera que sé y puedo me permitiré ahora entonar en favor de los idiomas un elogio tan ferviente y anasionado que si no temiera periudicar, como todos los fanáticos, con las exageraciones de un inmederado proselitismo, la propia causa haciéndola antipática por la natural reacción que naturalmente suscitan todas las exageraciones, comenzaría por asentar, así, con todo el aplomo; que el conocimiento de los idiomas es necesario, primero porque sin saber idiomas no es posible conocer el pensamiento de los extrangeros, va que las traducciones, aun las mejores, son no ya tapices vueltos del revés, como decía Cervantes, sino verdaderas falsificaciones, o, las más de las veces, burdas chapuzas, detestables parodias o ridículas tergiversaciones del pensamiento original; segundo porque el estudio de las lenguas es preliminar, fuente y base de todos los demás estudios y de todo progreso y cultura; y, tercero porque los absolutamente monóglotas ni aun su lengua pueden sentir, apreciar y conocer en todo el esplendor, en toda la belleza y magnificencia que todos los idiomas, sin excepción, poseen, va que todos son el producto de una larga elaboración en la que entran como materiales lo mejor y lo más exquisito de las ideas y de los sentimientos de todo un pueblo.

El primero de los tres motivos que he alegado tiene capital importancia desde el punto de vista estético. El estudio de los idiomas es ya bello de por sí; los progresos que en este estudio se realizan, son más perceptibles que los realizados en otros estudios más áridos, por ejemplo, el de la huraña, esquiva, abstrusa, discutible filosofia, y como los progresos son más notorios, el estudio es más placentero, más entretenido, más agradable, más bonito. En la página que al principio es un logogrifo inextricable, se van descorriendo las tinieblas paulatinamente de modo que lo que en un principio era incomprensible acaba por bacerse claro e inteligible.

Pero no es este solo el goce estético que el estudio de los idiomas proporciona, sino el que se recibe al ponerse en contacto directo con las grandes producciones del genio humano. Vale la pena, si pena puede haber en el estudio de un idioma, vale la pena, digo, de estudiar un año, dos, fres, los que sean necesarios, para leer a Cervantes, a Quevedo, a Garcilaso, a Molière, a Racine, a Dante, a Petrarca, a Goethe, . . . en el original. Y no se diga que a estos autores se les puede leer traducidos. ¡Pobres traducciones las que tengan que trasuntar todo el gracejo, toda la fluidez, toda la facundia abundante y bella de un Cervantes o de un Rabelais! Cada vez que veo una traducción pienso en cómo esas grandes figuras de la literatura y del pensamiento, en cómo esos superhombres sufririan a lo mejor horas y horas—que todos los partos son dolorosos—hasta encontrar una palabra, dar con el giro de una frase o concluir algún matiz de concepto y de forma, para que luego el traductor me haga en un períquete una disparatada paráfrasis que él llama traducción.

He dicho, he insinuado también, que los idiomas son la llave, acceso y base de todos los demás conocimientos. Aben Gabirol, en su Filósofo Autodidáctico nos cuenta cómo un niño colocado en una isla desierta puede ir formándose él



solito sin más que explotar el rico filón de su latente ciencia innata; pero la verdad es que el que se aisla permanece en la ignorancia.

Con doloroso esfuerzo y penoso trabajo aprendemos unos de otros: la palabra es el vehículo que nos sirve para trasmitirnos la ciencia, y como no todos hablamos un mismo idioma, necesitamos aprender los idiomas de los demás para ensanchar el número de nuestras relaciones adquiriendo así nuevos conocimientos merced a las profusas observaciones y experiencias ajenas. Y no somos solamente los individuos los que nos formamos unos a otro el espiritu y el carácter por medio de las relaciones sociales, sino que los mismos pueblos necesitan aprender unos de otros la cultura y los conocimientos que han ido adquiriéndose con los siglos y con las edades gracias a los inventos realizados por hombres nacidos en muy diversos países. ¡Pobre de la nación que se aisle, que se retraiga, que no hable, comercie y converse con otras naciones, con el mundo entero!

Y he aseverado por fin que los que no poseen más que una lengua ni siquiera la suya comprenderán y apreciarán debidamente. En efecto, ¿cómo apreciarán las bellezas de la lengua materna y vernácula los que carezcan de término homogéneo de comparación? Todo es relativo en el mundo: nada hay grande ni pequeño, hermoso ni feo, reposado ni activo, sino es con relación a algo. Pongamos con la imaginación un cuerpo en el espacio infinito y si no lo atribuímos a otro cuerpo del cual o al cual se aleje o se acerque, no sabremos si el cuerpo imaginado está en estado de movimiento o en estado de reposo. Imaginemos que no hemos conocido sino a una sola persona en la vida, nuestra madre, por ejemplo, y que con ella hemos vivido apartados sin ver nunca a nadie más que a ella, ¿tendrenfos una idea de sus cualidades físicas y morales? ¿sabremos si es guapa? ¿comprenderemos si es fea? ¿sospecharemos si tiene buen o mal carácter? ¿si es lista? ¿si es modrega? No; evidentemente no. Como nos faltará el término de comparación nada podremos juzgar.

Lo mismo sucede con las lenguas; el que no habla ni conoce más que un idioma carece de base para darse cuenta de la fuerza expresiva y de las bellezas de los giros y de las palabras que a diario empleará. Un español, por ejemplo, empleará corrientemente el verho estar y el verbo ser sin sospechar toda la riqueza de matices que hay en la capitalisima distinción, al par que un americano se dará cuenta de la riqueza de expresión que tiene con los verbos to do y to make, (por no citar más que estos ejemplos) cuando al estudiar el castellano se encuentre con que para las dos ideas en castellano no bay más que un verbo, el verbo hacer.

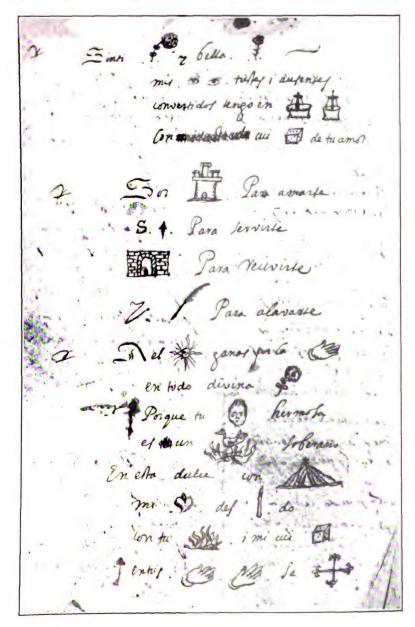
Pero no es preciso seguir porque estoy predicando a convencidos y por eso cabalmente califiqué de superflua esta corta y entusiata apología.

A. Jordá

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UN SONETO SEMIJEROGLÍFICO DEL SIGLO XVII



El manuscrito que en la página opuesta se reproduce, data de principios del siglo XVII (núm. 4117 de la Biblioteca Nacional de Madrid, folio 221a), y hállase en un tomo manuscrito de poesías y entremeses. Por poco que sea su valor literario, lo creemos digno de publicarse a título de curiosidad, más que otra cosa, teniendo en cuenta lo buena que es la letra que emplea el copista. Esta poesía nos parece doblemente interesante por ser género festivo que se sigue cultivando en la España actual.

La solución es:

Sin ti, rosa y bella flor, Mis ojos tristes y ausentes convertidos son en fuentes con cuidado de tu amor.

Soy almenas para amarte, soy lanza para servirte, puerta para recibirte y pluma para alabarte.

El sol ganas por la mano, en todo, divina rosa, porque tu figura hermosa es un fénix soberano.

En esta dulce contienda mi corazón desvelado, con tu llama y mi cuidado, en tus manos se encomienda.

E. H. TEMPLIN

STANFORD UNIVERSITY

EL DÉCIMOTERCERO CURSO DE VERANO PARA EXTRANJEROS DEL CENTRO DE ESTUDIOS HISTÓRICOS DE MADRID

El décimotercero Curso para Extranjeros, sobre Lengua, Literatura y Arte españoles, organizado en Madrid por el Centro de Estudios Históricos en el verano de 1924 (7 de Julio al 2 de Agosto) fué un gran éxito, mayor si cabe que en años anteriores, no sólo porque el programa se había mejorado notablemente, sino por la perfecta organización de las tareas académicas. Trece años de experiencia y el constante consejo de eminentes educadores extranjeros, han determinado un desarrollo progresivo y una adecuada adaptación a las necesidades de los estudiantes.

A frente del curso estuvieron D. Tomás Navarro Tomás, Director del Laboratorio de Fonética del Centro de Estudios Históricos, como presidente. y D. Felipe Morales de Setién, Colaborador del Centro y Profesor de la Universidad de Southern California, como secretario.

Las clases se dieron en la Residencia de Estudiantes, donde gran parte de los alumnos fueron alojados. En la Residencia vivieron un buen número de profesores y estudiantes españoles que mantuvieron conversación española con los extranjeros en el comedor y fuera de las clases. A cada mesa se asignaron varios españoles, y mediante un sistema de rotación se hizo posible una eficaz práctica del lenguaje. El director, D. Alberto Jiménez Fraud implantó nuevas mejoras encaminadas a ofrecer a los visitantes un máximum de comidad, y contribuyó de modo muy eficaz, a pesar de encontrarse enfermo, al buen orden de los trabajos y a la disposición del excelente servicio que los extranjeros encontraron en la Residencia.

La velada de inauguración se celebró en la noche del 7 de Julio con asistencia de todos los alumnos del curso y caracterizados representantes del intelectualismo madrileño. La mesa presidencial fué ocupada por los Excmos. Sres. D. Javier García de Leániz, Subsecretario de Instrucción Pública; D. José Rodríguez Carracido, Rector de la Universidad de Madrid; D. Ramón Menéndez Pidal, Presidente del Centro de Estudios Históricos; D. Elias Tormo, Vicerector de la Universidad de Madrid; y Mr. Roy Edwin Schulz. Profesor de la Universidad de Southern California.

El Sr. Menéndez Pidal leyó el siguiente discurso:

"Señoras, Señores: Hace trece años que la Junta para Ampliación de Estudios en nombre del Ministerio de Instrucción Pública, viene celebrando estos cursos para extranjeros, en los cuales, además de atender especialmente a la enseñanza práctica del idioma, procura dar, mediante un apretado ciclo de conferencias, visitas a museos y excursiones diversas, una información la más clara y exacta posible acerca de las principales cuestiones históricas, literarias, y artísticas relativas a nuestro país.

El Centro de Estudios Históricos sacrifica gustoso gran parte de su actividad más apremiante para dedicarla a estas semanas de convivencia con ustedes;



la Residencia de Estudiantes se asocia también con su organización y sus conferencias; todos, en debida correspondencia a la predilección que ustedes han dedicado a nuestro idioma, predilección que elocuentemente testimonia el solo hecho de su viaje a Madrid desde tierras tan distantes.

Han pasado por estos cursos centenares de estudiantes de viente nacionalidades distintas, discipulos del hispanismo que en Alemania se inició en los ya lejanos días de Schlegel y Fernando José Wolf, en los Estados Unidos desde Longfellow y Ticknor; que en Francia se organiza por Morel-Fatio y Merimée; en Suecia por Lidfors y Wulf; en Italia por Croce y Farinelli; y tantos otros hombres eminentes que no podemos ahora siquiera enumerar, maestros y guías de este movimiento de interés, curiosidad y amor a las cosas de España que entre ustedes da frutos selectos.

Este año están inscritos en este curso 100 alumnos de Norteamérica, Alemania, Inglaterra, Holanda, Suiza y Suecia. La mayor parte de los que asisten a este curso, son profesores que ejercen la enseñanza del español en universidades y colegios norteamericanos, o estudiantes que se preparan para dicha enseñanza. Muchos tienen ya demostrada con publicaciones y trabajos personales una especial preparación y aptitud. Sin embargo, vienen a España para oír en el propio ambiente castellano el idioma que tienen que enseñar; vienen para habitar un momento en las ciudades y para vivir entre las gentes y según las costumbres de la tierra con la cual deben familiarizar a sus discipulos.

Vienen, porque no hay verdadero conocimiento si no es cara a cara y sin medianero, como el amigo conoce al amigo. Todos nos figuramos el país que no hemos visto nunca, igualmente que sentimos includible necesidad de figurarnos a la persona que conocemos de referencias solamente; pero por muchas y precisas que esas referencias sean, nuestra primera figuración siempre es taniexacta que, cuando llegamos al conocimiento directo, tenemos que perder mucho tiempo antes de lograr sustituir aquella antigua figuración errónea por una nueva comprensión adecuada.

En esta sustitución quisiéramos ayudaros todo lo posible, contando con vuestro íntimo sentimiento de simpatía, base de toda honda comprensión.

Esa inicial simpatía se muestra desde luego, ya lo he dicho, en el solo hecho de vuestro viaje, con el cual venis a confirmar una convicción que, a pesar de todo, no deja de estar discutida.

A menudo, elementos no bien informados o influidos por preocupaciones y por intereses contrarios se muestran hostiles a considerar la lengua española entre las primeras del mundo.

Claro es que no se discute su gran importancia comercial como uno de los más poderosos instrumentos de comunicación humana. Es la lengua que sola con el inglés se reparte al dominio de uno de los hemisferios del planeta; es hablada también en un archipiélago occánico; en las colonias sefardies de Servia, Bulgaria, Grecia, Turquia, Siria, Palestina, Egipto y Marruecos; tiene múltiples puntos de apoyo, utilísimos para reforzar su poder intercomunicante.

Pero si esta importancia comercial no se discute, se discute en cambio la importancia social y cultural de tal instrumento de comunicación humana.



Las alternativas en el terreno social han sido difíciles y penosas, desde que en el parlamento de Roma ante el Papa Paulo III, el emperador Carlos V, a raiz de su victoria en Túnez, proclamó el español como lengua universal de la política, con protesta de un embajador extranjero, hasta los tiempos de ahora en que nuestro idioma tiene que ir reconquistando perseverantemente en congresos y concursos internacionales el puesto que merece, venciendo la resistencia de los derechos adquiridos por otros idiomas.

La oposición es también frecuentemente renovada en el terreno cultural y de tiempo en tiempo se expresa acá o allá la duda de si el español como instrumento educativo y como formador de la inteligencia merece o no ser considerado al nivel de las tres o cuatro lenguas principales.

Pero la duda va cada vez perdiendo fuerza, y aun casi podemos asegurar que está ya pasada de moda. Bastaria recordar las palabras del ilustre educacionista Mr. Rowe, director del negociado de relaciones con las Repúblicas Americanas del Ministerio de Estado de los Estados Unidos.

"Hoy—dice el Sr. Rowe— se ha demostrado hasta la evidencia, y ya lo aceptan hasta los más devotos partidarios de las otras lenguas extranjeras, que el español, como expresión de cultura, es digno de colocarse en primera fla entre los idiomas más perfectos del mundo. Su literatura requisima, que tuvo una esplendida floración en los siglos XVI y XVII, no es una memoria que se cultiva por placer de erudición, sino un glorioso laurel que siempre reverdece y que hoy se decora con las mismas lozanias que ostentó en los tiempos de Cervantes y Quevedo. Como disciplina intelectual, el aprendizaje del español es tan elicaz como el aprendizaje de cualquiera otra de las lenguas muertas o vivas, es decir, que ningún fin de disciplina mental que pueda obtenerse con la enseñanza de cualquiera otra lengua, se deja de obtener con la enseñanza del idioma español." (Hispania, II, 1920, pág. 25).

Y realmente las palabras del Sr. Rowe cuentan con general asenso. Nadie puede ya desconocer el preponderante interés de un idioma que en sus comienzos literarios produce un Poema del Cid, comparable a la Chanson de Roland y a los Nibelungos; un idioma que ha sostenido y modelado la expresión de Cervantes, genio de tal eminencia en la literatura universal, que sólo tiene compañero en Shakespeare, arquetipos ambos, respectivamente, de toda la novela y de todo el drama modernos; un idioma capaz de recibir en sí los heróicos y novelescos versos del romancero. la creación tradicional más grandiosa y más bella, que más diguifica el sentimiento artístico de todo un pueblo; un idioma de tales sugestiones coloristas y musicales, que en los versos de Calderón enardeció la fantasia de Goethe, y elevó maravillosamente la inspiración de Wagner en los momentos de ser el autor de Tristán.

Pero aun sobreviene a mi memoria otra afirmación que por ser también de un extranjero, tiene mucho valor. Refiriéndose a una producción tan universal como la francesa, el ilustre Profesor de la Sorbona, Martinenche, dice: "De todas las literaturas extranjeras, la española es acaso la que ha ejercido en Francia acción más profunda y continua. . . . Los franceses deben aprender el español no sólo como lengua mundial, sino para el estudio de la literatura hispánica, sin la cual es imposible conocer las fuentes de una considerable porción de la francesa.

"Sentimientos semejantes se van haciendo ya generales. Por eso, después de Francia, Alemania, los Estados Unidos, Inglaterra, e Italia donde el hispanismo cuenta con una antigua y prestigiosa tradición, vemos cómo de día en día el estudio de la lengua española gana terreno en Suiza, en Bélgica, en Holanda y en los países escandinavos.

"Y de este interés creciente nos comunica un dato precioso nuestro amigo el Sr. Wilkins, director de la enseñanza de lenguas vivas en las escuelas superiores de Nueva York: de los 60,000 estudiantes que actualmente cursan lenguas modernas en dichas escuelas, 33,000 estudian el español, 24,000 el francés, y 3,000 el italiano y el alemán.

"¿No dicen estas cifras mucho más que todo otro razonamiento? ¿A qué argumentar a convencidos?

"Así acabaré yo dándoos, simplemente, la más afectuosa bienvenida en nombre del Centro de Estudios Históricos, agradeciendo al Profesor Schulz, de la Universidad de Southern California, y al ilustre poeta D. Manuel Machado la participación que se han dignado aceptar en este acto, y manifestando el más profundo reconocimiento a los Señores Subsecretario de Instrucción Publica y Rector de la Universidad Central, por el honor que nos hacen con su presencia. He dicho."

En representación de los alumnos, el Profesor Schulz contestó con las siguientes palabras:

"Señor Presidente, Señoras y Señores: A pesar de que cada dia hay más personas que lo hacen, siempre me parece un atrevimiento más o menos grande, el que un extranjero dirija la palabra en el idioma del público que le escucha, Es doblemente atrevido quien, como yo, trate de hacerlo ante un auditorio tan ilustrado como el presente. Sin embargo, el atrevimiento de los yanquis es muy conocido. (Being a very loyal one myself, and with humble apology to the English poet, I may safely express the opinion that sometimes

"Yankees 'rush in where angels fear to tread."

"Pero si no hubiera sido por el atrevimiento, unido a la fe, quizá las joyas de Isabel la Católica nunca hubieran resplandecido en un Nuevo Mundo. Si no hubiera sido por el atrevimiento, unido a la voluntad, quizá mis antepasados nunca hubieran expuesto en frases inmortales que todos los hombres nacen libres e iguales,

"Hay un dicho español que nos asegura que 'querer es poder,' y yo he querido, aunque con grandes vacilaciones, corresponder en unas cortas frases a las cariñosas palabras de bienvenida que acaba de dirigirnos el Sr. Menéndez Pidal en esta velada de inauguración del décimotercero curso de verano organizado por el Centro de Estudios Históricos.

"El interés del estudio del español es ya un hecho tan evidente que no necesita que por mi parte añada nuevos argumentos a lo que sobre este tema han dicho y publicado muchos de mis colegas. No obstante, quisiera llamar vuestra atención sobre otro tema importante: el valor incalculable para España, y la provechosa influencia que está desarrollando aquí y en el extranjero esta



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admirable institución, que se llama el Centro de Estudios Históricos, y que forma parte de los organismos creados por la Junta para ampliación de estudios.

"Deseo facilitar las pruebas que sobre este punto se tienen en mi país. La gran distancia que nos separa es un testimonio adicional de esa misma importancia.

"Si se pregunta hoy en los Estados Unidos cuál es el centro docente de más influencia en España, el que continuamente está al corriente de los importantes progresos de la ciencia lingüística, de la educación y de la pedagogía, infaliblemente viene el nombre del Centro de Estudios Históricos.

"Ninguna universidad de los Estados Unidos considera que el cuadro de sus profesores está completo hasta que uno o más españoles figuran incluidos en la facultad de estudios de español. Y ¿quirienes son estos profesores españoles? No sorprende a nadie saber que en su gran mayoría, tienen relación más o menos directa con dicho Centro; la mayoría de ellos han ido alli directamente solicitados por nuestras universidades del director de esta institución.

"Esas publicaciones profundas que a diario llegana las bibliotecas denuestros establecimientos de enseñanza; esas obras que, a pesar de la plétora de libros americanos de indiferente mérito, descamos con avidez como libros de texto para nuestros estudiantes, ¿quiénes las escriben y a quiénes representan? En la inmensa mayoría se trata de estudiantes procedentes o relacionados con este Centro.

"Sin embargo, aun reconociendo la enorme influencia de estos elementos, no es menos, a mi juicio, la que se realiza en el acto que aquí nos reúne esta noche, y en las cuatro semanas que dura el curso de vacaciones para extranjeros.

"Estamos aquí en presencia de un formidable esfuerzo. Muchos de los aquí presentes han atravesado todo un océano, algunos todo un continente, para poder asistir a este curso. Y ¿para qué han venido? ¿No conocían aún a España? A través de los encantadores libros de Azorin, ¿no habian visto en perspectiva los pueblos de Castilla? A través de los de Blasco Ibáñez, ¿no habían contemplado la fértil huerta y la hermosa ciudad de Valencia? Acompañados de los de la Pardo Bazán, ¿no habían viajado por las montañas pintorescas de Galicia? Con el inmortal Cervantes, ¿no habían buscado aventuras por las despobladas llanuras de La Mancha? Todo eso, y más, mucho más tenían conocido, porque he aquí que se trata de un grupo de estudiantes principalmente universitarios. Pero, ¡cuán diferente es ver España, estudiar España, y venir a conocer España con sus propios ojos! Toda la enorme diferencia que existe entre el drama universal de la pantalla y los personajes de carne y hueso del teatro verdad.

"A mi entender, este curso de verano del Centro es un factor de extraordinario valor para Madrid y para toda España, y con el tiempo su influencia será cada dia mayor, si, como hasta ahora, se le presta la atención necesaria.

"Debido a que los gastos eran considerablemente menores, México, Puerto Rico y algunas repúblicas sud-americanas pudieron atraer la atención de los profesores de los Estados Unidos. Actualmente México ha estado tan absorbida por las cuestiones de su política interior que ha suprimido una tarifa especial de ferrocarriles que tenía establecida para los extranjeros que acudían a sus



cursos, a la manera que ocurre también en Francia, y que es de esperar que algún día se establezca de igual modo en España. Los cursos de verano de Sud-américa no han tenido éxito por causa de deficiente organización. A última hora se ha decidido suspender este verano el curso de Puerto Rico.

"Ya se ve que las mejores universidades de Francia, de Inglaterra y de los Estados Unidos ofrecen desde hace años cursos de verano muy atractivos y han invitado a algunos de los más eminentes profesores españoles para que expliquen algunas materias. Pero Francia, Inglaterra, los Estados Unidos, para el estudio del español, no son, naturalmente, España, ni mucho menos.

"Podrá objetarse, no obstante, que este grupo que viene a Madrid, es aún muy limitado. Sin duda lo es, pero hay que tener en cuenta que en su mayoría se compone de profesores experimentados. Durante el año venidero cada uno de los que se encuentran aquí reunidos, ejercerá una influencia potente sobre más de cien estudiantes suyos. Esta multiplicación dará por resultado que por lo menos diez mil personas sentirán la influencia de este curso de vacaciones, sentirán la inspiración en sus estudios de un mensaje traído directamente de España y de los españoles. Y no es eso todo. Más de una vez he asistido yo mismo a conferencias en que cien o doscientos profesores de español han escuchado ávidamente el relato de los que han tenido la buena fortuna de poder asistir a estos cursos en España, y después los mismos oyentes hemos transmitido aquella inspiración a nuestros alumnos. Así aumenta, en progresión geométrica, la influencia del admirable trabajo de esta institución. Y ¡cuán eficaz es este trabajo! No sólo podemos disfrutar ese ambiente de realismo que todos hemos ansiado, no sólo encontramos cursos tan cuidados como aconseja la experiencia de trece años, no sólo hallamos un profesorado docto y una administración eficaz, sino que además se da toda facilidad para que la mayoría de este grupo venga desde los Estados Unidos, y además una vez aquí, se nos proporciona ocasión de visitar, acompañados de personas competentes, los museos y monumentos afamados en todo el mundo, colecciones artisticas pocas veces igualadas, magnificas bibliotecas, etc., no sólo en Madrid y en las ciudades cercanas, sino hasta en todas las poblaciones más notables de España. En una palabra, representa una obra que merece los plácemes de toda persona amante de la verdadera cultura-

"Cnicamente por el conocimiento mutuo de los diferentes ideales, los diversos modos de pensar y las variadas maneras de entender la vida, únicamente así pueden las naciones fomentar ese cariño fraternal que algún día dará la paz duradera al mundo cansado de las guerras. ¡Que España goce de paz con todas las naciones del mundo entero, y que los frutos de esta paz sean empleados para acrecentar materialmente la influencia de este grande y noble país!"

El Sr. Rodríguez Carracido pronunció un breve y sentido discurso saludando fraternalmente a los alumnos extranjeros, no sólo en nombre de la Universidad de Madrid sino en el de todas las universidades españolas, puesto que el hecho de presidir el acto la más alta autoridad del Ministerio de Instrucción Pública significaba que el Gobierno daba carácter nacional con su presencia a la solemnidad que se celebraba. Todos los oradores fueron muy aplaudidos.

A continuación, el ilustre poeta Manuel Machado recitó de modo inimitable



varias poesías suyas españolísimas, que el distinguido auditorio escuchó con verdadero deleite; el Quinteto Francés-Conrado del Campo interpretó de modo magistral varias obras originales de compositores españoles; y, como final de fiesta, se obsequió a los concurrentes con un espléndido refresco en los jardines de la Residencia, facilitando de este modo una agradable relación social entre los intelectuales españoles y los estudiantes del curso.

Las excursiones a Segovia, La Granja, Toledo y El Escorial y las visitas a museos y monumentos en Madrid estuvieron a cargo de los conocidos expertos D. Elías Tormo, D. Ricardo de Orueta, D. José María Florit, D. José Ferrándiz, D. Pedro Miguel de Artíñano, D. Federico Ruiz Morcuende, y D. Felipe Morales de Setién. Además de las visitas anunciadas en el programa, los estudiantes visitaron el estudio del famoso escultor Mariano Benliure, el Instituto de Valencia de Don Juan y Museo de Artes Industriales, y el Museo Romántico recientemente organizado por el Marqués de la Vega Inclán.

¹ Véase, si se quiere, HISPANIA, Febrero, 1924.

Veladas, conciertos y bailes se celebraron a menudo en obsequio de los visitantes. El Excelentísimo Ayuntamiento de Madrid invitó a los estudiantes y profesores del curso a una solemne recepción oficial en las salas consistoriales. El alcalde al frente de la corporación municipal dió la bienvenida a los estudiantes en nombre de la Villa y Corte. Los representantes diplomáticos de los países extranjeros y muchas figuras eminentes en la vida pública española habían sido invitados. La banda municipal bajo la dirección del ilustre maestro D. Ricardo Villa dió un concierto de música regional en honor de los estudiantes, interpretando aires característicos de Andalucía, Castilla, Vasconia, Navarra, Cataluña y Aragón. Los estudiantes recorrieron las diversas dependencias del ayuntamiento, y el acto finalizó con un espléndido vino de honor,

Al final del curso, el Ayuntamiento de Madrid fué oficialmente recibido en la Residencia de Estudiantes, por el patronato de este establecimiento, los profesores del curso y los alumnos extranjeros. Una orquesta selectísima dirigida por los famosos compositores Joaquín Turina y Conrado del Campo amenizó el acto, que se celebró en los bellos jardines de la Residencia. Los asistentes fueron obsequiados con un exquisito lunch y buenos vinos españoles.

El último día del curso, D. Rafael Benedito, Director de las Masas Corales de Madrid trajo a la Residencia un numeroso grupo de cantantes que presentaron a los alumnos una selección de típicas canciones del folklore de todas las regiones españolas.

La Comisaria Regia del Turismo y la Residencia de Estudiantes distribuyeron entre los estudiantes álbumes y guías artísticas.

Una vez terminadas las tareas del curso, la mayoria de los estudiantes realizaron excursiones, individualmente o en grupos, por Andalucía y Cataluña, donde fueron objeto de extraordinarias atenciones por parte de las autoridades y organismos oficiales, gracias a eficaces recomendaciones enviadas por el Gobierno, cuyos representantes se interesaron de modo muy personal y generoso en el éxito del curso.



THE EIGHTH ANNUAL MEETING

THE ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH WILL BE HELD IN DENVER, DECEMBER 22 AND 23, 1924.

The exercises will begin with short welcoming addresses by representatives of the local chapter and by Mr. Jesse H. Newton, of the Denver Public Schools, with replies by the national officers.

The following list of addresses is not complete, and is subject to change:

- "A Number of Things," Mr. W. M. Barlow, New York City.
- "The Spanish National Drama," Professor A. M. Espinosa, Stanford University.
- "Modern Foreign Languages: Their Importance to American Citizens." Professor I. D. Fitz-Gerald, University of Illinois.
- "El Español en las Escuelas Secundarias," Professor O. C. Gebert, University of Wyoming.
- "President's Address," Professor E. C. Hills, University of California.
- "La Verdad Sospechosa in the editions of 1630 and 1634," Professor Arthur L. Owen, University of Kansas.
- "A Pathetic Fallacy," Professor Edwin B. Place, University of Colorado.
- "Spanish American Literature," Professor G. W. Umphrey, University of Washington.
- Round Table Talk, Mr. George W. H. Shield, Los Angeles, presiding.

There will be a dinner on the evening of December 22, at which there will be talks by hosts and guests. Professor Espinosa will tell his famous "San Roque" story, and Professor Fitz-Gerald will give an account of "A Visit to the Birthplace of Juan Valera." Professor J. M. Osma of the University of Kansas will speak, and Mr. W. H. Clifford will represent the local chapter.

The headquarters of the Association will be at the Metropole Hotel.



REPORTS OF COMMITTEES

REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations submits the following list of nominees for the offices indicated according to the provisions of the constitution of the American Association of Teachers of Spanish:

For President for 1925-William M. Barlow, Curtis High School, New York, New York.

For Second Vice-President for 1925-26—Guy B. Colburn, Junior College, Fresno, California.

For Third Vice-President for 1925—Caroline Sheldon, Grinnell College, Grinnell, Iowa.

Members of Executive Council for 1925-26—John Van Horne, University of Illinois, Urbana, Illinois; for 1925—Emma B. Pennock, George Washington High School, New York, New York.

M. A. LURIA, Chairman,

NOMINATIONS OF THE STANDING COMMITTEE ON HONORARY MEMBERS

To Succeed James Fitzmaurice-Kelly of London

Allison Peers, Gilmour Professor of Spanish at the University of Liverpool; Director of the Spanish branch of Liverpool's Summer Session at Santander, Spain; author, among other things, of Poems of Manuel de Cabanyes, Ricas and Romanticism in Spain, Skeleton Spanish Grammar, Phonetic Spanish Reader; and contributor of scholarly articles (some of them written in Spanish) to our most important journals.

To Succeed Ernest Mérimée of Toulouse

Henri Mérimée, Professor of the Spanish language and literature at Toulouse; Director of the Institut Français en Espagne; Corresponding Member of the Spanish Royal Academy of the Language; Knight Commander, with plaque, of the Royal Order of Isabella the Catholic; Knight of the Royal Order of Alfonso XII; author, among other things, of El Prado de Valencia de Gaspar Mercader, Guillén de Castro: El ayo de su hijo, and L'Art dramatique à Valencia depuis les origines jusqu'au commencement du XVII siècle.



NOTES AND NEWS THE LOCAL CHAPTERS

New York Chapter. On Saturday morning, November 8th, in Room 309 Mines, Columbia University, the New York Chapter held the second meeting of the year 1924-25. The president, Professor Haymaker, established a new rule for the organization this year, the calling of each meeting at the scheduled time. After the reading of the minutes the Chapter elected Dr. William H. Barlow of Curtis High School, Staten Island, to act as the representative delegate at the Annual Convention of the National Association at Denver on December 22nd and 23rd.

In order to render the drive for new members more effective the president has planned a definite program for the year and copies of this were placed in the hands of those present and additional copies furnished for further distribution. The following dates have been arranged:

December 13th.—"Velada." Speaker, Dr. Alexander Goldenweiser, lecturer of the New School of Social Research; address, Race and Culture. Solos, Madame Margaret Taylor, operatic singer. Refreshments, dancing. Time, 8:00 p. m.

January 10th.—Annual dinner, Hotel Marseilles, 6:45 p. m. Report of delegate to Denver. Guest and speaker of the evening, Dr. John Garrett Underhill, translator of Benevente's works.

February 14th.—(In preparation).

March 14th.—Spain Rally, to be held at Adelphi College, Brooklyn, with short talks by members who have recently visited Spain; music and song followed by a luncheon. Time, 10:15 a. m.

April 11th.—Address by Dr. Peter Goldsmith, who is spending this winter in South America.

Plans for the May and June meetings are in preparation and excellent programs are promised. The annual entertainment of the New York Chapter is to be held on March 28th and already plans are being made for the success of this meeting.

Señor José Camprubí, editor of La Prensa, delivered a brief but inspiring talk on the contest that is being conducted under the auspices of The National Association of Teachers of Spanish and La Prensa, making an eloquent appeal to the members of the Chapter for the interest and the encouragement of participation in this contest for themselves and for their pupils. He dwelt upon the fact that the contest was primarily for the purpose of bringing about better relations, both commercial and social, between the United States and the Spanish-speaking countries of the world. Following this address, Mr. L. A. Wilkens urged all present to take advantage of this wonderful opportunity offered to every teacher and student of Spanish, and expressed pleasure in the fact that while he had received many letters commending the undertaking, he had not received one note of adverse criticism.

Following the business session, Dr. Juan Orts González, the well-known



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editor of La Nueva Democracia, gave a most enjoyable and instructive address in his delightful Spanish on the topic: La Mujer Española en Tiempos Clásicos de España. The meeting was enthusiastic and the members expressed themselves as well pleased with the new rule of "a tiempo." After the meeting adjourned a social good time was enjoyed by all.

Denver Chapter. This chapter held a meeting on November 3rd at East High School. About thirty-five members and guests were present. It was deemed advisable to change the dates of the meeting of the National Association from January 2-3 to December 22-23. Notice of the change of date to be sent at once to all publications which would reach the members of the A. A. T. S. Plans for the reception and the entertainment of the visiting delegates were discussed.

After the business meeting, Mr. Cappell, a Spaniard and a professional concert singer, entertained those present with several Spanish and English selections. Another meeting will be held December 1st.

Los Angeles Chapter. The fall meeting of the Los Angeles Chapter of the A. A. T. S. was held in Rembrandt Hall, Pomona College, Claremont, California, October 25, 1924. After a short business meeting at which Mr. George W. H. Shield was chosen to represent the local chapter at the Denver meeting of the National Association in January, Mr. Del Rio, one of the Spanish-speaking students of Pomona College, welcomed us most heartily and emphasized the importance of a mutual understanding between the United States and her sister republics on the south. Professor R. E. Schulz of the University of Southern California, delighted us with a most colorful, interesting and instructive lecture on La Semana Santa in Seville. This was accompanied by wonderful pictures that helped to bring to us a very vivid glimpse of the poetry and religious zeal of southern Spain.

The Los Angeles Chapter of the A. A. T. S. is practically identical with the Spanish section of the Modern Language Association of Southern California, and a meeting of the French section as well as the meeting of the M. L. A. S. C. was held on the same day.

GENERAL EDUCATIONAL NEWS

The members and friends of El Instituto de las Españas of New York City spent an enjoyable evening Monday, October 6th, at the McMillan Academic Theater. Professor William R. Shepherd presided and Señor Enrique Deschamps delivered an introductory address before the showing of the films entitled Spain Today.

We have just received from El Instituto de las Españas a volume entitled ¿Hay Una Filosofía en el Quijote! from the pen of David Rubio, of the University of Pennsylvania. This scholarly discussion will be of value to those students of the great master of life who attempt to fathom the depths of Cervantes' understanding and unravel his purpose, thus revealing perhaps his philosophy.

Our honorary member of the American Association of Teachers of Spanish, Don Rafael Altamira, has just received from the University of Bordeaux the degree of Doctor honoris causa. The ceremony took place the 24th day of last May when Señor Altamira received the degree in the great amphitheatre of the French University. The dean of the College of Letters and Professor of Spanish, Señor Georges Cirot, also a member of our association, delivered a speech in which he told of the life and the accomplishments of Señor Altamira. Following this Señor Altamira delivered a lecture in French on Literature as a Source of History. The rector, Señor Dumas, conferred the degree. A representative of the A. A. T. S., Dr. Homero Seris, was present at this ceremony.

The following members of the A. A. T. S. have been named as the committee for Region V in the coming essay contest for which prizes aggregating \$3,500 have been offered by La Proisa of New York City. The A. A. T. S. is acting with the editor, José Camprubi, in this contest which is creating a great deal of interest in Spanish-teaching circles of both high schools and colleges. The committee for Region V consists of:

Professor G. W. Umphrey, Chairman, University of Washington, Seattle, Washington; Professor Guy B. Colburn, Teachers College, Fresno, California; Mr. C. Scott Williams, Hollywood High School, Hollywood, California; Miss Lois Hoffman, Stadium High School, Tacoma, Washington; Mrs. P. M. Bogan, Tucson High School, Tucson, Arizona.

Miss Frances Arnold, of the Spanish department of the University of Maine, has retruned to her classes after a year's leave of absence which was spent for the most part in Spain. Mr. Sherman W. Brown, who had charge of her classes during Miss Arnold's absence, is now teaching at the University of Virginia.

At the State Teachers' Association held in Bangor, Maine, October 30-31, Mr. Eduardo Gómez-Durán of the Spanish department of the University of Maine, read a paper in Spanish before the Spanish section of the Modern Language division on Oral Work in Spanish.

The Tucson High School has started the publication of a Spanish paper, El Salmara, and would be very glad to exchange with such other publications in high schools or colleges.

Tueson High School



PHEBE M. BOGAN

REVIEWS

Broadway Translations: Celestina or The Tragi-Comedy of Calisto and Melibea. Translated from the Spanish by James Mabbe, anno 1631. Edited with Introduction on the Picaresque Novel, and Appendices, by H. Warner Allen. London: George Routledge & Sons, Ltd. New York: E. P. Dutton & Co. [1923]. Pp. xci, 345.

It has been said that if there were no Don Quixote, the dramatic novel Celestina would deserve the foremost place in Spanish literature. There can be no doubt of the greatness of this work, and a fitting tribute to its enduring worth is the present reprint of the English version by James Mabbe among Broadway Translations. The question arises whether its reissue should have been freighted with the long unrevised preface by H. Warner Allen, already printed in 1908, and laden with much discussion that has no connection with the Celestina.

The Spanish work in this peculiar English garb gives the reader double enjoyment: that to be derived from the reading of the maturest product of the early literary Renascence in Spain, of the finest document of Spanish humanism in dramatic dialogue, and the pleasure of meeting an original translation skillfully creating its material anew and worthy of being incorporated into English literature as a child of English genius.

The plot is the smallest part of the book. The story of the tragic love of Calisto and Melibea is almost overshadowed by the large canvas of the whole, which depicts the life of the underworld, together with episodes of passion and crime; it is embellished by an amazing wealth of philosophical discussion, an analysis of life and its motives, of many of the mysteries locked in human character, forever destined to be a mixture of good and evil. If the Spanish original had been lost after Mabbe made his translation, the value of his version would presumably be much increased. Its charms would not then be subjected to those comparisons with the Spanish text which are now inevitable. The conclusions are occasionally as much to the advantage of the translator as of the creator, and they are often as amusing as they are profitable. They are amusing because they reveal Mabbe's likes and dislikes, his religious and national prejudices and, now and then, his misunderstanding of the Spanish; they are profitable because no matter how intimate one's acquaintance with the original may be, new light is shed by Mabbe on the interpretation of the work. His mental gymnastics in dealing with the most difficult material in Spanish may here and there challenge the pedant, but the skill, the enduring freshness, and the resourcefulness of his style must disarm him. Occasionally omissions seem a matter of caprice and are generally unessential. On the whole, it may be said that Mabbe amplifies his original, and the directness and simplicity of the Spanish are now and then swelled into an array of synonymous phrases. Notably classical references and material from ancient culture and mythology are to be found in greater abundance in his version. This is intelligible. Nearly one hundred and fifty years had elapsed between the composition of the Celestina and the weaving of her English garb; and although the work



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has been called the richest fruit of the Spanish Renascence and of humanism, although its first models in style were classic rather than Spanish, its thought flows continually from a mixture of ancient and Christian philosophy. Mabbe, for his part, gives prominence to a pseudo-classic varnish at the expense of the Christian; and having had behind him all the complexities of the Elizabethan age, he could and did build largely on the language of the drama, as well as on the figurative prose narrative known in England at that time.

Perhaps the worst defect of Mabbe is the way in which he misses the atmosphere of Spain, of her institutions and religion, by his intentional avoidance and mistranslation of everything that relates to saints, convents, monks, nuns, and the like. This aversion to Roman Catholicism, attributable, we must assume, to a conscientious objection greater than his art, has consequently made of a few pages a kind of irrelevant nonsense. Thus, in the presence of Melibea, Calisto asks what man has ever found himself thus glorified in this world. 'Nay, the heavenly saints could take no greater delight in the celestial Vision than did he in looking on Melibea.' Mabbe perverts this completely by asking, "What inhabitant here below ever saw a more glorious creature than I behold? Certainly, if sublunary bodies can give a celestial reflection or resemblance, I contemplate and find it in thy divine beauty: had it perpetuity, what happiness beyond it?"

Nothing remotely similar to the prose of this book is written today, and in the midst of the enjoyment of so many choice pages we nevertheless ask how many modern readers would warm to this style. How many of the phrases are too fine or too archaic for our common day? Take, for example, "I will forbear, till his angry fit be overpassed, and that his hat be come again to his colour," or, "Thinkest thou, sweetheart, that distance of place can divorce my inward and embowelled affection from thee?" or, "O how sweet is it to the sorrowful, to unsheathe their griefs! What ease do broken sighs bring with them! O what a diminishing and refreshing to tearful complaints is the unfolding of a man's woes and bitter passions! As many as ever writ of comfort and consolation, do all of them jump in this." Other briefer phrases that correspond to little or nothing in the original could be taken straight from the Elizabethan drama, as for instance, "Nay is't e'en so? — Away, get thee gone! — Go to; you are a wag. — Sirs, what's a clock? It struck now ten. — Anon, anon, sir, etc." Not a few are unintelligible without a note.

As regards the very lengthy introduction with its retinue of outlines and appendices, the whole material leaves the impression of an indigesta moles, the greater part of which throws no light on the Celestina. The title of this ambitious preamble is called "The Picaresque Novel, an Essay in Comparative Literature." The author begins by telling us that the title Picaresque Novel "will include those works that played an important part in the rise of realism in prose fiction, though they are sometimes neither picaresque nor novels in the strict sense of the words, such, for instance, as the Celestina." Having thus admitted all books really outside of the pale of the rogue story, it is a simple matter to include disquisitions on the romances of chivalry, the pastorn movel and what-not. Excursions into French and English fiction follow. In France every writer seems to have contributed to the picaresque novel begin-



ming with the fableaux and François Villon, and so on down the line, including all material that betrays any esprit gaulois. The same generous spirit characterizes the story of English fiction. Inasmuch as the large bibliography of the edition of 1908 has been reintroduced, it ought to have been brought up to date. References to Mr. Fitzmaurice-Kelly's Histoire de la Littérature Espagnole, 1904, are valueless in view of the fact that various thoroughly revised editions in Spanish have since appeared. The accompanying apparatus is only such as a specialist could use and it is occasionally confusing and inaccurate. The author was content to use the sources at hand and he has drawn freely on the conclusions of Martin Hume, a superficial historian, and on some of Fitzmaurice-Kelly's material set down as long ago as 1894 and 1898; most of this has been revised or repudiated by Fitzmaurice-Kelly himself. In conclusion, it seems fair to say that a brief introduction on the Celestina and Mabbe would have been more practical in order to lighten the burden of the reader and to make this Broadway Translation more readable. especially on Broadway.

RUDOLPH SCHEVILL

UNIVERSITY OF CALIFORNIA

Anthology of the Modernista Movement in Spanish America. Compiled and edited by Alfred Coester. Ginn & Co., 1924.

Although several of our recent textbooks have entered the Spanish-American field, they are, for the most part, elementary in character, and therefore of little value for the serious study of literature. Very little of the best literature has been published in this country, so that university courses in the life and literature of Spanish America have had to depend to a large extent upon collateral reading in our libraries. Intensive study of the best writers has been handicapped by the difficulty of obtaining the necessary books from abroad and by the lack of editions suitable for classroom use. This is especially true of the more recent Spanish-American poetry. A sincere welcome will, therefore, be given to the Anthology of the Modernista Movement by Professor Coester of Stanford University. No one is better fitted to supply the textbook needed for the study of the modernista poets than the author of the well-known Literary History of Spanish America.

The book is divided into three parts: Introduction, Anthology, Biographies and notes. In the introduction is explained the meaning of the movement, its origins and development, with due emphasis upon its significance in regard to Spanish poetry generally. Too brief to be of very great assistance to the uninitiated, these general comments are followed by a more adequate treatment of Spanish versification. The three methods of producing rhythm in poetry, the quantitative, the accentual and the syllabic, are discussed. The technique of Spanish verse is carefully analyzed and the innovations of the modernistas are clearly presented. A useful bibliography occupies the last nine of the thirty-seven pages of introduction.

Coming to the Anthology, we find that the central part, about one-third of the whole text, is devoted to Rubén Dario, the acknowledged leader of the



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movement, and the greatest Spanish poet of recent times. Preceding the poetry and prose of Dario are several poems by the precursors, Diaz Mirón and Gutiérrez Nájera of Mexico, Julián del Casal of Cuba and Asunción Silva of Colombia. Of the seven poets from whom the selections in the third part of the text are taken, the two most notable are José Santos Chocano, the Peruvian poet, who has assumed leadership in the return from cosmopolitanism to racial and national inspiration, and Amado Nervo, the most inspired and the best loved of recent Mexican poets. Six prose selections are included in the Anthology, for the good reason that prose as well as poetry has been affected by the movement.

The attempt is not made to have all the Spanish-American countries represented. An Anthology in the true sense of the word, the book contains only the best. The editor's sureness of taste and wide acquaintance with Spanish-American literature are apparent in the hundred and seventy-one selections that fill the two hundred and thirty pages of text.

The most valuable part of Dr. Coester's editorial work, aside from the scrupulous care and sureness of taste with which the selections were made, is to be found in the biographies and notes. Only those who have attempted to get definite information about recent Spanish-American poets will appreciate the labor and patience that accumulated the many details that make up the succinct biographies and notes contained in the last eighty-four pages.

Dr. Coester's Anthology will serve as textbook mainly for university classes made up of mature students of literature. High school teachers of Spanish who wish to go personally beyond the comparatively simple literature suitable to the immature minds of their students will welcome this collection of the best poetry of contemporary Spanish-American writers. The Anthology will do much toward a vindication of the claims that some of us have advanced for the more serious study of the literature produced by Spanish America.

G. W. UMPHREY

UNIVERSITY OF WASHINGTON



BIBLIOGRAPHY

I. SCHOOL TEXTS

Short Spanish Review Grammar and Composition Book

by Arthur R. Seymour, Associate in Romance Languages, and Professor David H. Carnahan, both of the University of Illinois.

XII + 184 pp. The book is divided into 15 exercises, each of which contains a number of grammar rules with illustrations, two or three irregular verbs, a few idioms, a piece of Spanish prose, a "cuestionario" based upon the prose, and finally a drill, in the form of many short sentences. The prose passages are letters relating the experiences of a trip to Spain. At the beginning of the book is a page of useful classroom expressions. There are three appendices: A (3 pp.) Accentuation and syllabification. B (8 pp.) Regular and radical-changing verbs, and verbs with orthographic changes. C (3 pp.) Reference list of irregular verbs. The two vocabularies (30 pp.) are arranged in synoptic form—the Spanish-English on the upper part of the page and the English-Spanish on the lower part. The general index covers eight pages. There are many footnotes containing explanations and cross-references. Illustrations consist of a map of Spain and fifteen pictures of Spanish scenes. 1923. D. C. Heath & Co. \$1.28.

A Spanish Reference Grammar

by Lawrence A. Wilkins, Director of Modern Languages in the New York High Schools.

V+202 pp. This is a revision and enlargement of Wilkins' "Compendio de Gramática Española." The material, consisting of rules and examples, is presented in logical order. The first 18 pages are devoted to pronunciation, syllabification and accentuation. Then comes a discussion of each of the parts of speech in the usual order, the verb receiving the most extended treatment. There is an "Apéndice de Verbos" containing regular and irregular forms, an orthographic table, showing how certain English consonantal sounds like th and k are translated into Spanish spelling, a list of numerals, expressions of time, weights and measures, and monetary systems of Spanish-speaking countries. At the end of the book is a general index of eight pages. Throughout the book there are many cross-references.

1923. Henry Holt & Co. \$1.12.

The Elements of Spanish

by Professor J. Warshaw, of the University of Nebraska, and R. H. Bonilla, Officer of Civil Administration, Spain, formerly of the University of Michigan.

LIV + 435 pp. In the introduction Spanish pronunciation is treated both in the conventional manner as well as with the assistance of phonetic symbols. There are 105 lessons. Every fifth lesson is a review. Each one of the other lessons contains a small number of rules and paradigms, a short vocabulary, a reading exercise and several grammar exercises of various kinds based upon the



same. The early lessons contain observation exercises consisting of questions, in English, intended to draw attention to grammatical principles. After the lessons there are four pages of poems for memorizing. There is a grammatical index (41 pp.) containing supplementary rules for reference and for additional work in grammar. Sixteen pages of varied selections for reading follow. The next 20 pages contain songs with piano accompaniment. There are the usual two vocabularies (45 pp.) and an index (7 pp.). The work is embellished by 45 pictures and 2 maps.

1924. Scott, Foresman & Co. \$1.60.

Elementary Spanish

by Professor William S. Hendrix, of Ohio State University.

XVII + 190 pp. There is an introduction (5 pp.) dealing with pronunciation, accentuation, and syllabification. The main part of the book consists of 50 lessons, each of which begins with a prose passage. The reading matter, which concerns Spain, its geography, history and culture, forms the basis of linguistic exercises of various kinds — a "cuestionario," sentences with blank spaces to fill in, suggestions for free composition, etc. The final division of each lesson is a group of grammar questions, in English, to stimulate the pupils to formulate their own rules by induction. Appendix A (11 pp.) deals with regular and some of the most common irregular verbs. Appendix B (9 pp.) contains grammatical forms and rules. There is a Spanish-English vocabulary of 38 pages. Several outline maps and 16 pictures illustrate the text. 1923. R. G. Adams & Co. \$1.48.

Elementary Spanish Grammar

by Professors Arthur Hamilton and John Van Horne, both of the University of Illinois.

X+326 pp. There are 60 lessons. The first two deal with pronunciation, which is also an important part of the next five. Every fifth lesson is a review. Each lesson contains a limited amount of grammar rules and forms, a set of sentences in Spanish as well as sentences in English for drill on the rules of the lesson, a prose passage with questions, both in Spanish, a suggestion for free composition, and finally a set of sentences for translation into Spanish. The appendix contains explanations of grammatical terms used in the book (7 pp.), and verbs, regular and irregular (37 pp.). There are two vocabularies (41 pp.). The book is illustrated with about a dozen drawings, 1924. The Century Company. \$1.50.

Series Lessons for Beginners in Spanish

by Professors Edgar E. Brandon and Daniel da Cruz, both of Miami University.

221 pp. Revised Edition. The series lessons are short Spanish conversational exercises in the manner of the Gouin method, based upon subjects of every-day experience. After each conversation is a supplementary exercise in the form of a suggestion for a drill upon the text. Finally there is a section called "Gramática," in which the main points of the grammar are stressed and



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paradigms are given. The lessons occupy usually one page, the reverse side being left blank. The sheets may be easily removed for purposes of study, since they are combined into a pad.

1923. The Series Publishing Company. In two parts. Each 75 cents.

The Key to the Spanish Language

by Dr. Luís Lara Pardo.

115 pp. This is a simplified treatise upon the verb with a short explanation of the use of subject and object pronouns. The uses of the various modes and tenses are illustrated by sentences. An attempt has been made to simplify the traditional grammatical nomenclature. The various kinds of irregularities, which are found in verbs, are commented upon. There is a list of irregular verbs (40 pp.) and an index (5 pp.).

1923. Criterion Publishing Syndicate, Inc.

A Course in Spanish Composition

by Professor Frederick W. Whitman, of Williams College, and Francisco Aguilar, of Yale University.

VIII + 253 pp. The text is divided into three parts. Part I (70 pp.) consists of 13 lessons, each containing a "Repaso gramatical," which suggests a number of grammatical points for review, an original Spanish prose passage, a composition exercise, based upon the Spanish passage, and a set of short sentences for drill upon the points suggested in the "Repaso." In Part II (60 pp.) there are Spanish selections drawn from the works of notable Spanish and Spanish-American writers, with composition exercises based upon the same. Part III consists of passages in English from the works of British and American authors, to be translated into Spanish. Footnotes are found throughout the book. There are two vocabularies (101 pp.), 4 maps and 24 pictures. 1924. Longmans, Green & Co. \$1.48.

Elementary Spanish Composition

by Professor Charles D. Cool, of the University of Wisconsin.

VIII + 111 pp. There are 18 lessons. Each lesson begins with a Spanish text dealing with American university life. Next comes a grammar section with rules, explanations and grammatical forms. There are two composition exercises based upon the Spanish text, the first of which emphasizes some grammatical point. The second is more general. Next comes a list of idioms in Spanish, followed by a drill exercise (English to Spanish). Finally there is a set of Spanish questions based upon the text. The exercises are provided with footnotes. There are two vocabularies (21 pp.).

1923. Ginn & Co. 68 cents.

Spanish Composition Through Reading

by Professor John R. Elder, of the University of Otago, Dunedin, New Zealand.

147 pp. Part I (21 pp.) consists of 17 passages drawn from the works of modern Spanish authors. Part II (16 pp.) contains 17 English exercises to be trans-



lated into Spanish, and based upon the corresponding passages in Part I. Part III (48 pp.) consists of extracts from the works of standard English authors to be translated into Spanish. There are abundant footnotes throughout and two vocabularies (53 pp.).

1923. Oxford University Press. \$1.20.

Spanish Conversation and Composition

by Pasquale Seneca, of the University of Pennsylvania.

IV + 188 pp. The main part of the book (115 pp.) consists of 30 exercises, each of which contains a dialogue in Spanish between two young men, a set of questions in Spanish, and a composition exercise based upon the dialogue. There are footnotes to assist the student. The subjects of the dialogues are drawn from daily life. There is an appendix (16 pp.) containing Spanish and English idioms with equivalents, with references to the exercises wherein they may be found. There are the usual two vocabularies (56 pp.).

1923. American Book Company. \$1.00.

Un Viaje por España

by Professors Charles C. Ayer and Edwin B. Place, of the University of Colorado.

122 pp. The purpose of the book is to teach composition. There are 20 lessons. Each lesson has a Spanish prose section in the form of a dialogue, mostly about the art and music of Spain. Next comes a short oral drill upon some difficulty of Spanish grammar, followed by a set of questions in Spanish. Finally there is a composition exercise. All the exercises are based upon the prose passage. Footnotes elucidate the difficulties. There are two vocabularies (42 pp.).

1924. Alfred A. Knopf. \$1.00.

Correspondencia Práctica

by Medora Loomis Ray and Ruth A. Bahret, both of the Washington Irving High School, New York.

181 pp. The main part of the book is divided into 52 lessons. The lessons are composed of the following elements: a letter in Spanish; a short grammar section; a set of sentences for drill on idioms; a letter in English, to be translated into Spanish; directions for writing an original letter in Spanish. After the letters there are three pages of short commercial composition exercises and nine pages of dialogues in Spanish on business topics. Then come two pages of abbreviations and the usual vocabularies (55 pp.). The book also contains maps of Spain and South America and about a half-dozen drawings, 1923. Ginn & Co. \$1.00.

Un Viaje a Sud América

by C. F. McHale, Director of Instruction in the Centro Internacional de Enseñanza, Madrid.

X + 284 pp. (231 text, 53 yocab.). There is an address, "Al Profesorado de Español" (2 pp.), in which the author expresses his belief in the importance of the use of the Spanish language in teaching Spanish. The text is divided



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into three parts: Part I (12 chapters): Preparation for the trip. Part II (20 chapters): In South America. Part III (15 chapters): Information about South America (commercial, geographical and historical). Each chapter, in addition to the text, contains a set of questions, in Spanish, and suggestions, also in Spanish, for free composition. There is a Spanish-English vocabulary. The illustrations consist of two maps and many pictures.

Historia de España

by Professor M. Romera-Navarro, of the University of Pennsylvania.

XI + 302 pp. Professor Merriman of Harvard University has contributed an introduction in English (2 pp.). There is also an address to the reader, in Spanish, by the author (3 pp.). The history is divided into 31 chapters. At the end of each are a summary of the principle points of the chapter and a group of questions, both in Spanish. The explanatory and grammatical notes at the end of the book are in English (12 pp.). There is a Spanish-English vocabulary (76 pp.), followed by a table of numerals (2 pp.). Illustrations in the form of drawings, reproductions and maps are very numerous.

Antología de Cuentos Españoles

Edited by Professor John M. Hill, of Indiana University, and Professor Erasmo Buceta, of the University of California.

XVI + 257 pp. In an introduction, in Spanish, Professor Federico de Onis, general editor of the "Series of Contemporary Spanish Texts." outlines the development of the short story in Spain. Ten contemporary authors are represented in the text. A short biography, in Spanish, and a portrait of each author has been provided. Exercises based on each story, consisting of a "cuestionario," a list of idioms and a composition exercise, have been placed near the end of the book. Next come the explanatory notes, in English (20 pp.). There is a Spanish-English vocabulary (97 pp.).

Antología de Cuentos Americanos

Edited by Lawrence A. Wilkins, Director of Modern Languages in the High Schools of New York City.

XXIII + 287 pp. This is also one of the "Series of Contemporary Spanish Texts." Professor de Onis' introduction is entitled: "El Cuento en América" (12 pp.); there is a bibliography of the "Cuento Americano" (3 pp.); and 21 authors from 10 different Spanish-American republics are represented in the collection. Immediately following the Spanish text is the following material based upon each of the selections: notes and idioms, various types of grammatical drill and a composition exercise. The vocabulary (Spanish-English) covers 101 pages. Eight pictures illustrate the text. 1924. D. C. Heath & Co. \$1.04.

Fortuna

por Enrique Pérez Escrich, y

La Golondrinita, el Gato y el Mono

por Juan de las Viñas.

Edited by Ruth A. Bahret, of the Washington Irving High School, New York.

153 pp. There is a brief sketch of the life of Enrique Pérez Escrich (1 p.). Based upon designated pages of the text are 11 groups of exercises: questions, idioms to be memorized, varied grammatical drills and translation from English to Spanish (37 pp.). There are two vocabularies (59 pp.) and about a dozen pictures illustrating the text.

1924. American Book Company. 92 cents.

Las Confesiones de un Pequeño Filósofo

por Azorín.

Edited by Professor Louis Imbert, of Columbia University.

XV + 170 pp. This book is also one of the Contemporary Spanish Texts. The text is drawn from three works by the same author: "Las Confesiones," "Los Pueblos," and "Antonio Azorín." Professor de Onís furnishes a biographical introduction about Azorín (8 pp.). A bibliographical note covers one page. Nine pages of notes elucidate the linguistic difficulties. Twenty-five pages of Spanish questions, drills and composition exercises furnish practical material to assist the teacher. There is a Spanish-English vocabulary (52 pp.). The frontispiece is a reproduction of the author. Six pictures illustrate the text. 1923. D. C. Heath & Co. 88 cents.

En Flandes se ha puesto el Sol

por Eduardo Marquina.

Edited by Ernest H. Hespelt, of Elmira College, and Primitivo R. Sanjurjo, of the University of Washington.

XVII + 271 pp. This is the latest of the Contemporary Spanish Texts received to date. It is a drama in four acts in verse. Professor de Onis furnishes the usual biographical introduction, in Spanish. Next comes a bibliographical note of two pages. After the text of the play (182 pp.) there are exercises based on each act, consisting of a "cuestionario" and four or five "temas." In addition there is a page of general questions, in Spanish. Five pages of historical matter, in English, introduce the student to the background of the play. There are twelve pages of textual notes and five pages of information about versification. The Spanish-English vocabulary covers fifty-two pages. The illustrations consist of the following reproductions: a photograph of the author, "The Flemish Tavern." by Teniers, and "The Surrender of Breda," by Velázquez.

1924. D. C. Heath & Co. \$1.12.

La Independencia

por Manuel Bretón de los Herreros.

Edited by Professor James Geddes in collaboration with Miss Grace Merrill, Dr. Bertha Merrill, and Mr. Joseph Palamountain, all of Boston University.

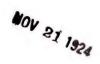
XVII + 231 pp. This work is a comedy in four acts and in prose. The entire edition,—including introductory matter, footnotes, exercises and definitions in the vocabulary,—is in Spanish. Preceding the text are ten pages of biographical information, interspersed with half a dozen "cuestionarios." Based upon each act, after the text, is a group of direct-method exercises consisting of questions, grammar drills and suggestions for the formation of Spanish sentences. The vocabulary occupies 105 pages.

1924. Charles Scribner's Sons. \$1.00.

MICHAEL S. DONLAN

HIGH SCHOOL OF COMMERCE BOSTON, MASSACHUSETTS

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